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B'WAY'S CLEAN UP BY FILMS

Russian Theatre Sliding Backward; Now Only Happy—And Propaganda

By EUGENE LYONS

Moscow, Feb. 25.

Russia was once the classic land of tragedy. Every story, on the boards or between the covers of a book, ended in a suicide or two, and they all died unhappily ever after.

Times have changed. The country under Bolshevism is as solidly committed to the happy ending as Hollywood. Unlike these American institutions, Russian art does not concern itself with love affairs. It deals today with the political and economic problems of the land. But in treating these subjects the stage and the screen never end on a pessimistic note.

Practically all the new film and legit productions in Russia sign off with flags waving and a crimson sun. A few examples from the current playbills. Moscow Art Theatre just put on a piece called "Bread" by one of the most promising of the younger playwrights, Vladimir Kirshon. It was awaited anxiously by the entire theatre public. It turned out routine and machine-made.

The acting of the Moscow Art Theatre is nearly as superb as it was in the samples sent to America some years back. It made Kirshon's play exciting. But the play is a rather sad example of what censorship does to art. In the anxiety to please the government and do a good propaganda job the playwright made his stuff stilted and artificial.

"Tempo," Another

Another leading play, at the Vakhtangoff studio, is "Tempo," written by Pogodin. The Vakhtangoff outfit is the one which staged the famous Moscow version of "Princess Turandot," and it did a creditable job with the latest production. The substance of "Tempo," however, is almost the same as of "Bread." Instead of a village, the scene is a construction job. Same struggle between the ardent and self-sacrificing Communist and a bunch of sabotaging enemies of the regime. But in the last act the expected happens.

A third among the new shows

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MARY NOLAN IN MAE'S SHOW, ON PERCENTAGE?

Mary Nolan, who has come to New York to play a week at the Palace for RKO, is going into Mae West's new show, "Diamond Lil's Daughter," after the vaude date.

She will be co-starred with Mae West and from reports has an arrangement for a cut on the show. Jerry Mayer here negotiated the contract for Miss Nolan.

Mrs. Chevalier in Act

Mrs. Maurice Chevalier is rehearsing an act in New York. She proposes playing vaudeville over here under her own name, Yvonne Valle.

In Paris Miss Valle is a well known stage artiste. In the U. S. she is chiefly Mrs. Chevalier. Her single appearance was opposite her husband in the French film version of "Playboy of Paris."

AUDITIONS GET IDLERS, TYROS; NO TALENT

Heaven only knows what a chorus call for an audition announcement will bring in response these days. Any and everything turns up at the stage door, trying to crash through until the theatre filled, the doorman locks the door.

If a call for singers, hoofers, musicians, acrobats, character actors, and people who have never seen a stage door before, are likely to appear, along with a miscellaneous assortment of idlers. The demand for a single type of performer means nothing.

The contemplation of such motley crews is not only discouraging to the producer or agent issuing the call, but the weeding out of any possible talent amongst it is a tedious business, involving an appalling waste of time and frequently resulting in nothing at all.

Many of the miscellaneous gangs showing slink out as soon as their names or numbers are called, when knowing they must get up and do their stuff. Others are brazen to the very end. When called upon to sing, presumably, they spring forward and render a mouth organ recital at top speed or start to clog like mad before the chagrined producer can stop them.

Plenty of surprises of this nature. It gets to be a game. No one can tell what the next person is likely to attempt. Some of the girls make up oddly, hoping to impress or hold attention by unusual appearance.

"Bet she's been at the Republic" is the loud comment as a blond girl starts to dance.

They almost burst into guffaws when a country-looking little girl sings "Kiss Me Again."

"Say, don't get funny. I've learned

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HAYS CODE CAN DO IT WITH CHANGE

Same Morally Ethical Strictures Placed on Legit Plays as Now on Pictures When Film Industry Finally Envelops Broadway's Legit Stages

RED-LIGHT BURLESQUE

Broadway will never be generally successful in censoring its own plays until it has an enforcing body in which its biggest factors are materially interested.

This is another way of filmdom's warning to the big stem that when all marquees are in control of the picture industry, the first move will be to reclaim legit Broadway. This will be affected by immediate invocation of the Hays code of ethics, thereby putting Broadway stage productions on a par with Hollywood's studio product, making it impossible to see in one what is not seen in the other.

Film solon's present attitude toward burlesque, and one which they declare they will execute as soon as the industry includes the legitimate, is for one or two things:

Either exterminate the dirt stage shows entirely, since they exude from their very lobbies an aroma distasteful to worthy picture and

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AM. NEWSPAPER MAN, GRAND OPERA'S HERO

Moscow, Feb. 25.

John Reed, American journalist, poet and political rebel, is the hero of a new grand opera now in rehearsal here. Reed came to Russia in 1917 as a newspaperman. He was quickly caught up by the revolution and threw in his lot with the Bolsheviks, who, in November, 1917, seized power and have held it ever since. He returned to the United States, helped organize a Communist Party there, and returned to Russia, where he died of typhus and was buried on Red Square like a national hero.

This story of the American radical, embroidered with all sorts of legends, is the basis of the new opera. It will show the revolution through the brief adventure of an American participant. Other Americans, including Reed's wife, Louise Bryant, will be among the characters.

The first performance is to be at the Moscow Opera House.

New Flock of Angels from Money And Social Stratas Are In on Legit

Bobby Jones Mob-Shy

Los Angeles, March 10.

Accustomed as he is to "galleries" Bobby Jones was mob shy when debuting in grease paint yesterday (9) for Warners.

Instead of shooting his first golf lesson at Lakeside, near the studios, George Marshall switched him to Flint Ridge, beyond Pasadena. No one looking on there.

VETS' TICKETS FREE FROM 'NEW PALS'

Washington, March 10.

A new organization has come to Washington. It is called the Veterans' Pals, and has to do with sending convalescent soldiers to the theatre.

Organized only this week, the Veterans' Pals numbers on its roster at present such names as Joseph P. Tumulty, Wilton Lambert, attorney; Fred Bucholz, restaurateur; George P. Marshall and C. Milvin Sharpe, public relations counsel.

These men, all lovers of the theatre, have each set aside 25 theatre tickets for every Saturday matinee performance of the National Theatre Players. The tickets will be distributed among veterans.

Inmates of three government hospitals will benefit by the action of the Veterans' Pals. These places are Walter Reed, Mt. Alto and the U. S. Naval Hospital in Washington. It is expected that other prominent men of social and official Washington will join forces with the Veterans' Pals and that at least 500 seats will be available each Saturday matinee. No officers in the organization and all newcomers welcomed with open arms. It is necessary only to express a desire to participate in the furnishing of entertainment to the disabled veterans of the world war. The box office boys at the National theatre will furnish details to those desiring to become members.

'Banking Racket,' a Play

William I. Sirovich, pres. of the Industrial National Bank, has written a play called "The Banking Racket."

Al Woods has accepted it.

Some of the members of the angeling dollar brotherhood in the legit, not satisfied with opening the check book, are producing themselves, slightly out of the shoestringing routine. Only one angel starting in about now is said to have his attempt backed up by any previous experience in legit.

Three of the new legit producers in a double sense may be traced to Wall street origins. Martin Jones, who opened "Greater Love" at the Liberty last week, is one. Play closed after one week.

John Casanave, former Philadelphia broker, is backing a crook meller by Stanley Whitman, "The Long Chance," previously called "The Rap." It opened in Atlantic City Monday (9).

E. J. Liebman, reported to recently have made a fortune in stocks, is producing and backing a musical.

Dance Man

"The Chiseler," another crook meller, and written by Henry Rosendale, goes into production shortly for Joseph Ornato, new to legit as angel and producer. Ornato is the owner of a dance studio.

Road try now being made by "The Ninth Guest," Owen Davis mystery play, is backed by Sidney M. Biddell, publisher of the Mystery League novels. Biddell has had some legit experience, having been co-producer with Al Woods when "Guest" was on Broadway this fall. Play is an adaptation of one of the league books published by Biddell. Jones also said to have been a silent partner in two shows.

Society names are reported behind "Men Must Fight," which Sigourney Thayer and Helen Arthur are casting as their first. Miss Arthur is Ruth Draper's manager and formerly with the Shuberts.

Off Broadway is Princess Deerhorn, Sioux Indian princess and thought to be the first Indian to produce in the legit. The princess opened in a Mount Vernon, N. Y., stock Monday (9). She is starring and backing herself at the Westchester theatre.

NEW AND OLD CHAMPS MAY LAND ON SCREEN

Hollywood, March 10.

Present vogue of producing athletic shorts will probably result in the ultimate importation here of every major professional champ.

Bill Tilden's three tennis shorts went into production Monday (9). Although no longer a crown wearer, Jack Dempsey is also negotiating for a series as well as Helen Wills.

Players Go Nerts Hearing Own Voice In Tests—Best Reel an Accident

Hollywood, March 10.

With picture players pretty well wised up on sound, the laughs are few and far between for the sound crews in the studios. When sound came in it was all a laugh to them, like playing with children.

The one remaining bright spot in what they claim has become a drab life is the first recording of a player's voice.

Unfortunately, or sometimes fortunately, humans are never permitted to hear their own voices unless in reproduction. The speaker hears only his own head tones. Tones audible to his listeners are foreign to him.

Players listening to their voices reproduced for the first time usually insist that the voice is that of some other person. They never talk like that.

When convinced that they're listening to themselves, they burn. Somebody is making a sap out of them. There's dirty work going around. It looks like the knife.

It's not unusual for an actress to become hysterical. Barbara Stanwyck and Mary Eaton both lost control when they first heard their voices reproduced.

Stage performers are usually the toughest on the sound men. It's a major operation to get them cooled off after the initial introduction to their voice tests. Plenty of them wonder why the audiences have stood it for years. Same goes for the sound men.

Sound men are in on plenty of studio dirt. Now and then players forget that the mike is open when they're standing on the set. State secrets are spilled profusely.

Favorite gag among the sound men is about the perfect recording made by one of the major recorders. It was a song by a femme star, and the reel is now used to test sound in theatres.

Reel was made three times and n.g'd each time. The femme showed up at the studio plenty lit. In spite of her condition, sound department made the reel in order not to offend her.

Boys decided to let it go through the lab a laugh. When they screened it the head sound engineer did a rave. It's still the perfect recording and has been in use for two years.

Kitty Kelly from Stage In Same "Women" Role

Hollywood, March 10.

"Women Who Take," a play which skidded when Radio Pictures tried it out at the Mason theatre last year, will be talkerized. Kitty Kelly will have the role in the film she played on the stage. Jane Murfin, who authored the piece, is on the adaptation.

Miss Kelly was stricken with influenza Monday (9), resulting in her leaving "White Shoulders." Picture, with Mary Astor leading, will not be held up, producers planning to shoot around Miss Kelly.

WEATHER

London, March 10.

Snow and slush, the hangover of the worst storm in England in 50 years, made it tough on the theatres over the week-end. The picture houses were less affected than the other types of attractions.

However, everything was in a slump yesterday and last night (Mon.).

Paris, March 10.

Weather here has turned cold, with consequent betterment of theatre attendance conditions.

Pathe's Yachting Ed

Pathe News and Review's experts in various phases of life that enters into newsreel photography, have had added as assistant editor Carl L. Weagant, who has been named yachting editor.

The greater the obstacle the more glory in overcoming it.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

$35,000 for "Lives"

Metro is reported to have paid $35,000 for the talker rights to the Coward comedy, "Private Lives," current on Broadway.

Another producer somewhat belatedly offered $40,000 for the English piece, discovering Metro had stepped in.

As a talker it's designed for Norma Shearer.

AUTHOR WOOLF'S 5 YRS.

Disappointed When Arriving in Hollywood Year Ago

Hollywood, March 10.

Edgar Allan Woolf, playwright and writer, has received an optional agreement from Metro, for five years. Woolf has moved his office from writers' row to the main administration building on the lot.

When Woolf came out here from New York about a year ago, he was much discouraged. Twice he resolved to return east, with ticket purchased each time. The second return date was postponed by a Metro proposal, Woolf being with that company since then.

Midgets in Color

Hollywood, March 10.

Hal Roach studios will make a series of shorts in color using lilliputians exclusively as its fifth series on next season's program. These will be in addition to the Laurel and Hardy, Our Gang, Charlie Chase, Zasu Pitts and Thelma Todd groups.

Studio has sent out a call for midgets and is interviewing them. Idea is to complete the cast before the studio layoff starts on April 4. Midgets will all be cast in adult parts.

Dunne in "Corner"

Hollywood, March 10.

"The Next Corner," Kate Jordan's novel recently purchased by Radio, will be Irene Dunne's next assignment.

Herbert Brenon will direct.

Part Time Termer

Hollywood, March 10.

A five-year optional contract has been given Al Boasberg, writer and asso. prod. by Radio Pictures.

Boasberg is allowed to work elsewhere.

WILL MAHONEY

In Earl Carroll's "Sketch Book."

The Chicago "American" said, "Will Mahoney has the peak novelty of the evening. He jigs and dances out a tune on a xylophone. Yes, he plays it with his nimble toes and it goes over so big that the house tried to wreck the next scene with their prolonged applause."

Direction
RALPH G. FARNUM
1560 Broadway

Writers Annoyed, Call On Studio—Stop Film

Hollywood, March 10.

Tom Reed and Jack Moffitt, scenario writers, were annoyed by falling plaster every time a Big Bertha exploded on the Warner back lot, two miles away. They drove over to the studio Saturday night and stopped "The Battle of the Marne" for explanations.

Allan Dwan, directing, and Robert North, supervisor, accepted the two writers as detectives and explained that they were taking "chances." Reed then demanded their permit to keep people awake. The unit staff took it seriously and was willing to comply with all the legal requirements, when a prop boy got suspicious of the car license. The writers were chased.

Reed fixed things the next day by apologizing to North and explaining to Sheriff Traeger.

At Kelly's Discretion

An unusual phrase in the George Kelly-Metro contract stipulates there is to be no option exercising unless the playwright likes his picture work.

Agreement starts with a short term, three months, but carries a rider which can extend the period to a year. Any continuation is as much up to Kelly as the studio.

Bobby Jones' Day and Date Start Of Shorts—Golf Clubs' $3 Tickets

Warners will release the first Bobby Jones golf short of the 12 to be made, around April 15, on a day and date start all over the country. About 400 prints will be sent out for the initial showing.

Pre-exploitation will likely include all golf clubs and courses of any size throughout the U. S. A special offer of a $3 omnibus ticket for the entire dozen, for the local theatres, will be issued to golf club members. This sets the price per showing to 25c. Canvass of all members of each club will be arranged for, locally, by the theatre showing the Jones golfers.

Jones is now at the WB studios on the coast. His shorts will be a study in golfing and instructional, but not in the sequence of the game itself, it is understood. Driving, teeing, putting, etc., will be intermingled in the exhibition order of the several displays, but each short will be complete in itself.

The golfing series will start off by having Jones demonstrate putting, thence working up through all the clubs.

In other words, the hunch is to have Jones play the game backwards for the camera. This is to save the tee shot (the kick of the game to 75% of its adherents) for the finish and to help retain interest in the series.

OUTSIDE FILMS IN 4 OF 5 WB's IN PITTSBGH

Pittsburgh, March 10.

That Par-Warner war is giving other producers a break locally in the WB sites, five of them. This week Fox has pictures in four out of the quintet of Warners. WB has but one of its own, "Viennese Nights," at the Warner.

Gerhard Now P. A'ing

From film critic to film p.a. is the step taken by George Gerhard, formerly of the New York "Evening World." He started Monday (9) as a temporary substitute for Warren Nolan, United Artists' New York p.a. Nolan, ill at the Medical Centre, is noticeably improved.

When Nolan returns to his desk, Gerhard will probably do contact work out of town.

Schlesinger to Coast

M. A. Schlesinger left Saturday (7) for Los Angeles to confer with Lee DeForest, the inventor and G. T.P. rep on the coast.

He will probably be gone around two weeks.

Speaking of Shaw, Von Sternberg Pans Dreiser—And Innocent Par. P. A. Out

Hollywood, March 10.

It's permissible to pan George Bernard Shaw on the Paramount lot but to put Theodore Dreiser on the grease is a bovine of another texture. A slam at the American author-playwright cost Ken Whitmore, studio p. a., his job this week, yet he was not the slammer.

Traced back, the present storm goes to "Variety's" pan of Shaw's first picture effort, which was called "the world's greatest flop."

The Shavian piped back in England, telling what he thought of Hollywood and American pictures. Here the Associated Press stepped in and visualized good reading in a symposium of views from Hollywood celebs in rebuttal.

A. P. Starts Digging

Local A. P. man asked Par's press department for views from the importants on that lot. Whitmore did the interviewing. It included a statement from Josef Von Sternberg, hot enough to inspire the A. P. man to go personally to Von Sternberg for more detail. He got it.

Among other things Von Sternberg said, "George Bernard Shaw is antiquated. He is 20 years behind the time and really belongs in the last century. He had better keep quiet or he might give himself away." He continued with far more biting lines and ended with: "and this refers to all the so-called literary giants, Theodore Dreiser included."

Where It Started

This appendage harks back to that unpleasantness arising between the director and the author in New York, when the two tried to get together on the filming of "American Tragedy."

Currently Paramount is getting ready to film "Tragedy." When the higher ups heard of the Von Sternberg outburst, the fur started. Coming from one of their own directors and about the author of one of their stories!

Whitmore went on the carpet. He denied the Dreiser reference was in the copy he turned over to the A. P. Under pressure Whitmore resigned.

Meanwhile the A. P. was urged to forget Dreiser. With the exception of the loss of one publicity man, all is again quiet on this western front.

Incidentally, Von Sternberg hasn't yet been queried by Paramount as to his part, but he says he's ready to talk. He did to "Variety"—and how!

Barroom Talk

Reverse exploitation is being done by the Central through a series of sandwich men out on "Ten Nights in a Barroom."

Although picture is a preachment against liquor, with the Anti-Saloon League angle prominent, the signs read: "I'm no camel. I can't go 10 days without a drink."

BANCROFT WITH PAR

Returning to Producer at Former Salary Figure

George Bancroft will be back with Paramount before the end of this week, according to reports around the home office. It will be at his old salary, inside has it.

When Bancroft's contract terminated the Warners were raising the ante on star values. George held out with Par for a reported $200,000 per picture, considerably over what he had been receiving.

Warners and Bancroft didn't get together, however. Neither did Radio, which for a short time negotiated with the star.

Wealthy Upstate Theatre Lessee's Marital Troubles

Syracuse, N. Y., March 10.

Disclosure that three girls went overboard in the course of a party on the yacht of Julian S. Brown, millionaire lessee of the DeWitt, local newsreel theatre, developed in proceedings by Mrs. Margaret Hanna Brown, sister of former Mayor Hanna, to have set aside a separation agreement under terms of which the theatre operator agreed to pay $100 monthly for her maintenance.

"Do you remember an occasion during an entertainment on board your yacht at Oneida Lake when a girl jumped overboard?" in substance asked counsel for Mrs. Brown, questioning Brown, heir to an estate of $7,000,000.

"It wasn't one girl; there were three," witness replied in effect, adding that the trio were safely fished from the water.

The hearings will be resumed this week.

In describing the marriage, Brown, who is 43, said on account of difference in their ages, that they "would try it, and if either met some one they liked better, they would release the other." On that proposition, he declared, the marriage took place. The time finally came, he said, when his wife told him she had found another she liked better. Brown said that they shook hands and parted friendly.

The case subsequently was tried before Official Referee William M. Ross, who refused to recommend that a divorce be granted.

Conway's English Lessons

Kerry Conway was engaged this week to do a series of 10 English lessons in conjunction with the new Pathe newsreels which will be displayed in the Trans-Lux theatres.

Conway will be cameraed, as he's telling what's proper with the King's English.

He has been doing English lessons for some time by radio.

Colored Star Far Away, Ill and Homesick

Belgrade, March 10.

Reception for Nina Mae McKinney (colored, star of "Hallalulah") in personal appearances here in connection with the Metro-Goldwyn film, was mild. Exploitation indifferent.

Miss McKinney is sailing for New York March 12, being ill and homesick. On her arrival she will undergo an operation for appendicitis.

WHITMAN MIKE M. C.

Hollywood, March 10.

Gayne Whitman, former featured picture player, is on the staff of KHJ as an announcer.

Whitman has been inactive in pictures for some time.

Lewis Warner in N. Y.

Lewis Warner, son of Harry Warner, is in a New York hospital, but still a pretty sick boy.

Young Warner, considered out of danger, after a threatening attack of septic poisoning in Havana, returned to New York last week, accompanied by his mother and father.

Julian Johnson Better

Hollywood, March 10.

Following an appendicitis operation, Julian Johnson, Paramount asso. editor, is back at the studio.

He was away five weeks.

SAILINGS

March 21 (New York to Southampton) Robert Martin, Augustus Lodwig (Caronia).

March 14 (New York to London) B. G. DeSylva and wife (Bremen).

March 13 (New York to Paris) Roland Brown (Paris).

March 11 (Cherbourg to New York) Stadler and Rose (Lafayette).

March 10 (London to New York), John Eberson (Aquitania.)

March 7 (Paris to New York), Marjorie Moss, Montie Wolly (Bremen).

March 7 (Sydney to San Francisco), Gary Martis (Sierra).

March 7 (London to New York) California Crooners (Bremen).

March 6 (Berlin to New York) Mr. and Mrs. Gilbert Miller (Bremen).

March 6 (Capetown to London), Ray Cardle, Amy and Carl Carter, Kaye and Kahn, Dorray Sisters and Hilda (Warwick Castle).

March 4 (New York to London to Cape Town) Ed Schiller (Europa).

FAN MAIL PLUGGING RACKET

Betty Blythe's Long Absence Blotted Her Out of Memory Here

Girls with stage aspirations had better give them up and just get married, have children and lead a simple life, says Betty Blythe. The girl who chooses a domestic career will get something from life, while the majority of stage people after long years devoted to a career have nothing. In most cases neither home, children, fame nor fortune.

Even what one has attained upon the stage or screen may pass away in the twinkling of an eye. Yet most performers center all their interests on a career.

Miss Blythe returned to Hollywood after a long picture career abroad in the full expectation that she would not only be received but welcomed. The star found she meant nothing at all, that pictures did not want her. The director to whom she confidently presented herself and who turned her down, she recognized as her number boy when last playing in a Hollywood studio.

Seeking a job on Broadway is too heartbreaking a task for anyone to undertake, Miss Blythe believes.

Lemon Husbands

Yet picture work in particular never allows a performer a chance to become a "useful" actor. A young, pretty actress cannot get character parts, even if she begs for them. There is plenty of time for that, she is told; only her youth, beauty and popularity of the moment are wanted by pictures. Most are not even a fad long enough to accumulate enough money for a rainy day. Aside from a jinx career, they get nothing else.

Men the most beautiful actresses marry are usually disappointments, Miss Blythe also believes. While almost any woman in private life may marry a dependable, nice, often successful man, the beautiful women of the theatre in the majority get a bunch of lemons.

Miss Blythe will stay on the stage, and may return to pictures.

Writers' Conciliator For Studio Contact

Hollywood, March 10.

Scenario writers are holding a special meeting tonight to appoint a special arbiter at the Academy for the handling of grievances between writers and producers. William Conklin officiates similarly in actor-producer troubles.

Writers, who feel that they are getting a rough deal from the studios, insist on a conciliator to iron out their various headaches.

Only Two $2 Films

Closing of "Reaching for the Moon" (UA) at the Criterion Sunday (8) left the Main Stem with only two $2 film specials. These are "Trader Horn" (M-G-M) at the Astor, and "Cimarron" (Radio) at the Globe.

This is the last number of special runs in maybe a year that Broadway has held.

"Reaching for the Moon" (UA) is likely to shortly succeed "Kiki," another United Artists picture, at the Rivoli.

Liveright Again

Hollywood, March 10.

Horace Liveright is taking charge of Pathe's scenario department, replacing James Seymour, who gets a staff writer assignment.

Liveright is not going as a supervisor. Pathe has none of the latter, Charles Rogers and H. J. Brown handling all production.

Brown is finishing "Registered Woman" for Universal.

When Liveright was carried at Paramount, although not active, he had the title of assistant producer.

"Tarnished Lady"

Talullah Bankhead's first Par talker, "Tarnished Lady," has been completed at the Long Island studios. Reported last week otherwise in "Variety."

Miss Bankhead's second, "My Sin," also to be made at Astoria.

GOLDWYN'S COMEBACK

Quotes From Earlier Letter Received From Louis Bromfield

Sam Goldwyn quotes from Louis Bromfield's letter under an earlier date to him in refutation of the author's disclaim of any responsibility for "One Heavenly Night," the Evelyn Laye picture.

The producer's copy of a letter from Bromfield states:

"All I stick to is the final statement that it is today with dialog situations and business, much more mine than anyone else's" (referring to Bromfield's complaint that the picture was more his than Sidney Howard's.)

"I hope that the Laye picture will be a sensational success and that we may some day do others together. If the Laye story is good at all, it is because it is entirely my story."

Bromfield, writing to "Variety" from the Swiss Alps, following his reading the "Variety" notice abroad, had stated he wasn't much responsible for the finished product. Goldwyn offers this in refutation.

More Paternal Cash, So Count de Moroes Stars Wife in Film

Hollywood, March 10.

Count Julio de Moroes, son of a South American banker and husband of Lila Torro, who made a silent picture here on his father's money, which didn't pan, has raised more paternal cash. He'll make a Spanish talker here, again starring his wife.

Moroes is buying an airplane as part of the negative cost and will barnstorm the picture by air through South and Central American countries, taking Miss Toro along for personal appearances.

RADIO'S NEAR-STARS IN ONE FREE-FOR-ALL

Hollywood, March 10.

With several near-stars under contract, Radio is planning to bunch them all in one picture in its campaign to find young talent that will stand a star build-up.

Idea for the picture was submitted by Wesley Ruggles, who will direct it under the title, "Cockeyed Youth." Howard Estabrook will adapt.

Spanish Actor-Director

Hollywood, March 10.

Ernesto Vilches, Spanish actor who is making three features at Metropolitan for Paramount release, will direct as well as star in the pictures. "Comedian" starts March 16.

Leonard Fields, author of the story, will assist with the direction.

Miss Oliver's Buildup

Hollywood, March 10.

Radio is on a story hunt for a comedy-drama for Edna Mae Oliver as her first solo feature.

Decision of the studio to build Miss Oliver solo instead of as half a comedy team came following her reception in "Cimarron."

REGULAR SYSTEM WORKS UNDER IT

"Fan Mail," Once Best Indicator of Popularity, Now Means Nothing—Employed to Fool Producers and Managers

B. O. ONLY GUIDE

Filmdom has lost what was believed from the inception of the industry to be the nearest accurate barometer of the popularity of an individual star or featured players—fan mail.

The letter theory has been blasted by the revelation of organized corps of letter writers throughout the U. S. and coming under one head.

As recently as the last three weeks two of the largest producers resigned people they intended to let out because of a sudden influx of fan mail attesting to their worth, wondering why they are not being given better roles, etc.

A letter to a theatre executive started an investigation. It divulged in the cases of some of Hollywood's fairly big players bags of fan mail just before the expiration of a contract have been bought and paid for with only the producers, themselves, and various groups of boys and girls, the unwitting parties. Theatre managers by the score, also, have fallen for another angle of the racket, it is claimed.

Can't Stop It

As matters stand the producers are powerless to stop the influx of phoney fan mail. The organizer has considered every legal angle, getting even a third class privilege from the post office.

What the producers, several of them, especially smarting under the disillusionment, are doing is to regard all fan mail as so much paid-for hoke. The star from now on will have his or her drawing power based purely on what the picture, direction, cast and photography included, does at the box office.

Writers for the organization have been mustered through theatres themselves. The "president" informs the manager a number of "famous screen stars" are members of his organization, and that they in turn invite boys and girls of the exhibitor's clientele to join.

Kids Do It

The willing manager passes out cards among the kids in his house. These, upon filling them out and mailing them to the organizer, receive an enamel pin of membership, specially designed stamps to put on their future correspondence, and a certificate of membership that looks like a gold bond. It doesn't cost the kids a cent.

The manager is given the box office build-up angle by local newspaper and radio tie-ups. Single reel subjects of the "select stars" (the one that the members shall build up by writing the studio for stills) are offered the manager gratis.

On the point of where the organizer gets his money, a film investigator reports:

"He gets his money by making a contact with the players, his sales argument to them being that he will build up their box office value through the fan club and theatre tie-ups."

Olsen-Johnson Free; Winnie Lightner, 1 Year

Warners is not renewing its option upon Olsen and Johnson.

Comics have finished their third and last picture for WB, which stars Winnie Lightner.

Same coast studio has exercised its call on Miss Lightner for one more year. She is to be starred in all future films for Warners. Her next is "Side Show" by William K. Wells.

New Waldorf, NYC, Among First of Big Hotels to Be Wired by W. E.; Hotels Providing More Rentals

Show business is reaching into other industries. Through the perfection of sound the electrics were admitted. Now the electrics have nominated American hotels for membership. Producer spokesmen see as a solution to complications and avoidance of an open break with the electrics, the recognition of hotels as an honorary and yet active participant in the film industry.

It is pointed out by filmdom's watchers, hotels will prove a boon to producers, in that they will inflate enormously the current rentals of film while they will keep the electrics happy by affording a new field for equipment. That is predicted to equal, if not encompass, the official box office market already drained of paying prospects by the wire installation companies.

The electrics now can count upon filmdom for only around $5,000,000 yearly. Of this $1,500,000 is a certainty, since it represents the $500 toll per reel on 3,000 reels represented in the average year's output of features. Another $1,000,000 is figured as coming through similar channels from some 2,[illegible] odd short subjects annually recorded. The remainder of the total electric show world income is roughly charged to servicing equipments in theatres.

Hotels for Revenue

From the producer angle the business at regular exhibition rentals from big hotels should provide so great a revenue the American film industry can afford to remain within its boundaries and make as much and more than from present world releases. The hotel situation, it is conceded, is seen, if properly maneuvered, as placing Hollywood on a plane where it can afford 100% world-wide independence and deal with foreign countries on a take-it-or-leave-it and pay-the-freight basis.

Now enters the problem of theatres with olden cries of overseating and die-hard competition.

Where the electrics' quiet mandate re non-theatrical wiring at a Hays meeting two weeks ago was an admitted shock, producers have had sufficient time to mull over matters. They begin to see where their own as well as indie box offices can be preserved, as well as the electrics' demand complied with, and all that extra money in film rentals realized, it is claimed.

From the big theatre viewpoint hotels will arouse the enmity of show business if they attempt charging admissions. The picture fare in the hostelry will have to be

(Continued on page 27)

West-East Tests

While Helen Hayes was in Hollywood for two or three months, she had several screen tests. No good—no sign.

Back to New York again. Very good sign.

DOWLING'S DOUBLE DATE

Lunch With President—Then Feed At Press Club—Breakfast Still Open

Washington, March 10.

Eddie Dowling, the actor-writer, has a luncheon date at the White House with President Hoover for March 17 (St. Patrick's Day).

Dowling's second free feed on the same date will be a dinner given by the National Press Club that evening, for which the actor is to be guest of honor.

Dowling's only worry left for that day is breakfast.

Stage Gag on College Nearly Starts Riot; Apology Followed

Dallas, March 10.

Students from Baylor College, local med school, pulled the Yale gag on Howard, Fine and Howard, comic trio in Publix unit at Palace. Wisecrack reflecting on the school brought them out 200 strong, plus eggs, onions and tomatoes. Management beat them to it by stationing 12 cops over the house.

Gag in question:

One of the trio gets a sock in the eye and calls for a doc; Jimmy Ellard, m.c., comes out with info that he's a grad of Baylor; comedian yelps, "I called for a doctor."

Crack was eliminated from bill, along with apology to school from Marsline Moore, manager.

CHINESE FILM ACTRESS CALLING OFF WEDDING

Shanghai, Feb. 17.

Butterfly Wu, runner-up for honors as China's leading film actress, is dissatisfied with her engagement to marry S. H. Ling. She has brought suit in the Shanghai Special District Court to nullify her contractual marital engagement.

The couple contracted several years ago to marry, but the actual ceremony had not been performed. Butterfly is said to have learned of Ling's infidelity and consequently has begun her action. She desires to be freed from her contract.

Miss Wu is slated to play the leading role in China's first all-talking picture, "The Singing Peonie."

DECIDING ON MUSICALS WITH TWO IN SIGHT

Hollywood, March 10.

Radio is undecided whether to film "Girl Crazy" as a musical or use the book from the legit piece. Production being sometime off will give the company a chance to see status of musicals at that future time and decide accordingly.

Paramount similarly is on the fence about music in the Marx Brothers' next comedy. S. J. Perelman and Will B. Johnstone are writing it with musical sequences, but are handling it so that the scales can be removed easily if not clicking.

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Same Old Stuff in Fan Mags Brings Finis for One-Track Film Chatterers

Hollywood, March 10.

Fan magazines are finding themselves in a bad spot for story material. Most of the publications have let out their Hollywood staffs and are catering to the freelance writers in hopes that they'll discover some new angle to intrigue the fans.

Fan mags have about run the gamut of Hollywood material. They've exposed about everything and everybody. They have shoved their staffs into the bedrooms and kitchens of the stars and have hauled out plenty of stories, but most of it can't be republished.

Correspondents have trekked out to locations and told the fans about picture life in the raw until any fan knows as much about production as the correspondents do.

Ga-ga love lives of the stars are no longer hot for the fans. Also the information that so-and-so, pash idol, is the father of six kids, has become stale news. As a rule the fans know it before the mags.

Fan writers are trying to dig up new ideas, but usually end up with a story about the swell house a star lives in, accompanied by a picture of the player standing at the front door with a dog at her feet. Stories of this type are now coming back in the self-addressed, stamped envelope.

As it is, not a few chatterers are buying their own meals for a change. With the mag connections gone, they're not so welcome at the studios. They're just wall flowers now.

French No Like Fifi

Shanghai, Feb. 17.

Victor McLaglen and Fifi Dorsay are highly unpopular with the French gendarmes composing the French Legation in Peking. "Hot for Paris" was too hot for them, and in a body they swarmed upon the manager of the Pavillon, where it was being filmed, threatening to beat him up if he continued showing the picture.

"It is an insult to France," screamed one of them; "no French girl is like Fifi," shouted another. "Take it off or we'll take it off for you." The manager abandoned the performance and reimbursed his patrons, both Chinese and foreign.

Repairing "Daybreak" For Novarro Buildup

Hollywood, March 10.

Metro's recently completed "Daybreak" is in for about a week of retakes.

After previewing execs felt that the buildup for Ramon Novarro, starring, wasn't heavy enough.

Substitute scenes are being written. Jacques Feyder, who directed the film, will also handle the repairs.

Idea Good—Rest NSG

Hollywood, March 10.

Printed report that John Gilbert would once more be opposite Greta Garbo is without foundation as far as Metro is concerned.

Miss Garbo's next, "The Rise and Fall of Susan Lennox," is being adapted without Gilbert in mind, though execs thought it wouldn't be a bad idea if the part opposite the Swedish girl were big enough.

Joan Castle Wins

Loose option on Joan Castle's Fox contract has been picked up by the company. She goes into a new feature shortly.

Her last was in Fox's "Mr. Lemon of Orange," with El Brendel.

Another for Dunne

Hollywood, March 10.

"Consolation Marriage," original, will be for Irene Dunne after "The Next Corner."

Humphrey Pearson is writing the new yarn, first announced as "Honeymoon."

"Blondie," Original

Hollywood, March 10.

Paul Perez and Gene Town are writing an original, called "Blondie," for Warren Hymer and Spencer Tracy at Fox.

Ben Stoloff directing.

WANT TO ENJOIN HAWKS

F. N. Claims Director Can Not Go With Caddo

Hollywood, March 10.

In a petition for an injunction restraining Howard Hawks from directing "Scarface" for Caddo, and enjoining Caddo from employing the megger, First National states Hawks' contract permits him to direct elsewhere but only for members of the producers (Hays) association. Caddo is a member of the eastern production group but not western.

Hawks has a three-picture contract with FN at $25,000 per film. He left the studio last December after on "Dawn Patrol."

60-DAY SIFTING FOR ACADEMY AWARDS

Hollywood, March 10.

An installment plan of selecting picture achievements for the annual awards of the Academy of MP Arts and Sciences is in agitation, as yet no more, among some members.

They want the roll taken every 60 days on pictures released during that period, to get a judgment while the pictures are fresh. They maintain that a year-end survey gives the advantage to pictures most recently seen.

Decisions

Academy's board last week made some decisions for this year's awards. The former advance ballyhoo will be muffled by secrecy, last-minute counting, and dramatic suspense. Ballots will be sealed and kept as a surprise package for the annual dinner.

Board also voted unanimously against abandoning individual statuettes for a permanent cup in each class.

Two awards for writers were okeyed, one for adaptation and one for an original.

Thumbs down for a short subjects award. If a short is worthy it is understood that it will be eligible for a "special" award.

Sam Rork with Col

Hollywood, March 10.

Sam Rork is an asso. prod. at Columbia.

He will take over the pictures assigned to Walter Morosco, who resigned two weeks ago.

ROOTED

As the Rock of Gibraltar is in its bed, so are we rooted in the hearts of the theatre going public with our rollicking fun as the

"Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

Week Mar. 4, Orpheum, Salt Lake City

RKO Direction LEE STEWART

U Opening April 2

Hollywood, March 10.

Reopening date for Universal studios is now set as April 2, when "Blind Husbands" starts. April 3, the Borneo-made travel film, temporarily titled "Ourang," will have George Melford megging the romantic end.

Other pictures are due to start about the same time, but Universal has not decided which, the dates depending on releasing schedule. "Outcasts of Poker Flat" will be among the first.

Eric Von Stroheim will confine himself to megging "Blind Husbands" and will not play a role, as was intended.

Schayer U Story Head

Hollywood, March 10.

E. Richard Schayer, former Metro writer, succeeds Robert Harris, resigned, as Universal scenario chief. He starts around April 1, when the studio reopens.

Schayer may act as associate producer as well on some pictures, as was the case with Harris.

Manners on Loan

Hollywood, March 10.

Warner-FN studio has loaned David Manners, contract player, to Columbia for "The Miracle Woman."

Manners will appear opposite Barbara Stanwyck, who goes to Warners-FN for several pictures following "Miracle Woman."

METRO'S NEW YOUNG 'UN

Hollywood, March 10.

Erich Hatch, novelist, got in last week for Metro.

He is among the new crop of young authors M-G-M is developing.

Claim Studio Reading Depts. Killing Speculative Writing

Hollywood, March 10.

With virtually every studio crying dearth of story material, peculiar feature is that few of the writers who produced the bulk of story product in the past will gamble their own time and write stories directly for the screen.

Chief reason reported for lack of interest among the film scribbers are the present methods of handling stories at the studio. Writing stories is one thing but getting them read by someone in a studio that counts is another, says the permanent Hollywood literary contingent.

Unless the writer has an in to a particular exec, only chance of the yarns being read is by a story department reader. None of these individuals seem to be taken seriously by the execs. In but few of the studios do the readers get more than $50 a week, with many receiving only $35. System has these readers synopsize the story to about two or 300 words. This synopsizing routine is restraining the Hollywood writer from gambling with his time, it is claimed.

Weak Contact

Story, characterization and other features cannot be properly told in so short an extract, the writers say, yet in almost every case these synopses are the only contact the stories get with the execs who have power to buy.

Studio officials admit that the system is next to worthless, yet they know of no better arrangement, as otherwise they claim all their time would be taken reviewing material. Proof of the near-worthlessness of the reading departments is that rarely is an original story accepted through the department methods.

Idea-Selling

Current system of story selling for the Hollywood writing ranks is the idea-selling method. Writer suggests to an exec that this or that idea would make a good story for a certain star. If the exec agrees, the writer is put on salary to write the story.

Many times the idea doesn't jell and the studio loses on the gamble.

Every writer is full of ideas trying to sell them for a few weeks' work, but few of the scribblers are confident enough of their ideas to pound them into stories on their own.

Everything Now in Film Writers' Offices but Red Drapes and Incense

Hollywood, March 10.

Writers, for long the step children of the picture industry, are being pampered by their former task master. No longer do they have to pound out their work in dank offices.

The demolishing of the "Bull Pen" at Universal City wipes out the remaining reminder of former days.

Paramount has a writers' building with offices that for class compare with dressing rooms. At Pathe, the story boys are allowed to pound their typewriters in the same office building housing execs.

On the Metro lot, the surroundings are not exactly high-brow, but the writers are allowed to walk the same halls as some of the directors, and that's a social concession. A half dozen of the hot house variety of scribes have offices in the same building with Thalberg, Mayer and Rapf.

Fox's Bungalows

Fox allows the writing staff to occupy bungalows. That's the writers' edelweiss. When a studio goes to the expense of having plumbing installed in offices of any one set of artists, it means that the artists are recognized.

At United Artists the writer is a king. They can request offices be furnished in their own particular choice of furnishings. Writers there pound out their stuff in atmospheres that run from early American to late Roxy.

Respect for the writer has advanced plenty since talkers arrived. These high-powered story men who came from the east caused the change. However, the boys who graduated from silents are still in a daze—they miss the soap boxes.

Opposition!

(Reprinted by permission from "The Last Word," the Fox Theatres (eastern) house organ, of March 7.)

Some weeks ago when we were in Oswego, Manager F. J. Sarr was doing capacity business with Winnie Lightner in "The Life of the Party."

The success of the picture seemed to be a great annoyance to Sarr's opposition which was playing Gloria Swanson in "What a Widow."

Not satisfied with what he could get on the merits of his own attraction, the opposition manager tried to cut into Sarr's business and ran a walloping big ad, the copy of which read this way:

Gloria Swanson
Is
The Life of the Party
in
What a Widow

It certainly gave us a good laugh.

If Sarr had gone to the opposition and had offered to pay to get "The Life of the Party" mentioned in their ad he would have been kicked out of their office. But here they were, giving him a swell break for nothing—all because they had a cock-eyed view on what to do about competitive business.

Watching the opposition is always smart showmanship, but worrying about opposition is sheer stupidity.

Any manager has enough to think about in connection with his own house. When he begins to worry about the opposition he is taking on the troubles of two houses—which can't be done with justice to either.

One of the best ways to keep up with your opposition is to confine your thoughts to your own problems. If this is done properly, your opposition will be worrying about you—which is much more satisfactory than your worrying about him. It is smart to arrange play dates in order to give stiffest competition to the other fellow's pictures. But beyond that there isn't much that you can do.

One of the melancholy pleasures connected with the 3-sheets that were saddled on us by the old regime, and with which we must suffer, has been the extra paper which the opposition houses have indulged in all over the circuit in order to keep up with out 3-sheet billing. They don't realize that we would like to be relieved of the burden. So instead of having the laugh on us they go out and spend from $40 to $100 per theatre per week, trying to keep up with what is a drain on us.

It is to laugh.

But if managers on our circuit are doing foolish things merely to keep up with the opposition the last laugh is on us.

There is no use in trying to send the opposition to hell if you have to go there with him.

Whale with U

Hollywood, March 10.

James Whale, English, who left Tiffany last week after waiting four and a half months to direct "X Marks the Spot," went to Universal Monday (9) to direct "Waterloo Bridge," Robert E. Sherwood's Broadway play. He starts next week. Tom Reed is making the adaptation.

Paramount's proposition for Whale to handle "Stepdaughters of War," also a Broadway legit, fell through.

Gary Cooper Resting

Hollywood, March 10.

Gary Cooper is in the hospital. He has a slight attack of flu.

Actor starts in "Defense of Love" (Par) around March 30.

SKOURAS CLEAN UP IN 30 DAYS

The fastest theatre expansion is the goal which Spyros Skouras has set himself to make. Skouras' corralling campaign is expected to be complete within the next 30 days, or less than two months after he started with Paramount.

In less than two weeks Skouras has closed deals for five new theatres in as many cities. Little secret is kept that Skouras' chief sector for Publix development is in eastern areas in which the Warners claim full strength.

Skouras' installation in the Paramount building has many points unique for show business along big lines. The St. Louisian has his own staff, even publicity matter not going through the regular Par channels but from a department which will come under his individual control.

N. Y. to L. A.

Victoria Carnot.
William McGrath
Chas. Rosensweig.
M. A. Schlesinger.
Herman Shumlin
Barney Gerard

L. A. to N. Y.

Harry Archer.
Lew Brown.
Roy Chartier.
B. G. De Sylva.
Cliff Friend.
Walter Futter.
Ray Henderson.
Mervyn LeRoy.
Ned Marin.
Robert Montgomery.
F. W. Murnau.
James Parrott
Joe Shea.
George White.
Cliff Reid.

Worne on Own

Hollywood, March 10.

Duke Worne has organized his own production company with headquarters at Tec-Art studio.

First effort will be "Broadway Knights," gang yarn, which Worne will direct.

TIME-CLOCKED FILM PLAYS

New Raw Film Stock and Dunning's Lean Toward Eastern Film Making

Talk in the east of an eastern move in feature talker production by the major companies is rife again. Its strong revival is attributed to two modern mechanical developments in picture making—the super-sensitive raw film stock and the Dunning process of backgrounding.

The new raw film, with which light becomes less of a factor in photography, is anticipated as possibly the strongest, though artificial, opposition the east has to offer California's sunshine and climate.

Eastman and Dupont's super-sensitive celluloid is being watched carefully by eastern production advocates in hopes that results will lessen the New York sector's dark day and bad weather handicap.

The Dunning process is regarded as a decidedly prospective edge for the east, in that it permits interior shooting under any conditions of action that can later fit into outdoor atmospheric backgrounds and locales.

Nearest to an eastern studio by the other major producers has been Metro's equipped the old Cosmopolitan studio in Harlem for talker production, but without moving in for actual producing of features. Only regular line producer so far in east for feature is Paramount, on Long Island.

In New York

Warners continues using its Flatbush plant for shorts only, with not a feature produced there in two years. The Fox studio on 10th avenue has been sub-divided for office space, and small studio rooms for current screen tests and newsreel posing.

Pathe plant uptown is just four bare walls, since the fire. RCA's Gramercy studio downtown is closed under fire law condemnation.

At Ft. Lee, N. J., across the Hudson and the original home of mass picture making in the early days, things are quiet. Before talkers, Ft. Lee was continuously active with independent production, but not a indie talker feature has been made east this season. Last Ft. Lee occupant was Columbia for some scenes in "Dirigible."

The talent angle in cost and nearness to the source (New York) has been the east's chief point in the east-west production discussion up to now, but the raw film and Dunning process developments are expected by easterners to be more helpful. Paramount has benefited on the New York end in a production way, it is claimed, on cost and talent selection.

SPORT PAGES GROAN AS FILM CO.'S PLUG SHORTS

Hollywood, March 10.

Battle is on between the studios to establish their sport celebs as supreme. Warners-FN has Bobby Jones; Metro, "Big Bill" Tilden; Pathe, Johnny Farrell, and Universal, Knute Rockne, Babe Ruth and Charlie Paddock.

Universal drew first blood on the sport pages because Rockne was the first of the contingent who will make shorts to arrive on the coast. Then Bobby Jones came in, and Jack Warner and his publicity department gave the golfer the works. Newsreels, banquets, pictures in the dailies, and other publicity bouquets were tried on Jones.

Now Metro is trying to give Tilden a boost, but is having rough going, as the boys have gone rather cold on sport stuff. Tilden, who will make four racquet shorts in one month, is being photographed in gag poses to get him across.

Howard Jones, U.S.C. football coach, is another sport celeb due for a national cinema build-up. Swimming and other athletic names are also making pictures.

Harry M. Warner Terms Questions as Stupid; More Merger Reports

The Warner organization is once more in the merger limelight. This time high film circles, with credance given the reports in some equally important Radio parts, see the Raskob-DuPont move for directorial control of the brothers' interests as a revival of an earlier campaign to hook Warners up with Radio Corporation of America.

Of all the conflicting reports concerning the brothers during the past three weeks, or ever since it became known through an estimate in Warner sources that Raskob and Dupont together have over twice as much stock in the Warner organization as the Warner brothers themselves, the one associating the Warner swing to Radio is being given the largest ear.

High WB sources several weeks ago confirmed reports that Raskob and DuPont had at last consented to become physically identified with the Warner directorate.

The Board Matter

What has interrupted this move, which was to have been made last week, according to earlier reports in responsible parts of the Warner home office, is, say insiders, that the team of bankers demanded an elimination of deadwood on the Warner directorate.

That the Brothers, themselves, are after stock control of the company and refuse to sign away their proxies on the board, is now laid at the door of the Raskob-DuPont delay.

Neither Harry Warner nor his brother Albert nor the Warner lawyer, Abel Carey Thomas, would see interviewers Tuesday morning.

When a set of questions were presented to H. M. Warner through his secretary, inquiring as to the current Raskob-DuPont status and the general condition of the company, the Warner president stated to a "Variety" reporter over the phone in the Warner lobby:

"We are busy people here. This is a big organization. We haven't any time to answer stupid or asinine questions. Will you please put that in your head and keep it there?"

IND. CHILDREN PRETTY WILD

Chicago, March 10.

Theatre business in northern Indiana is brutal, with more houses said to be closed in Gary, Indiana Harbor, Hammond, South Bend and nearby towns than any other similar district in the country. Publix has been hit especially hard, with seven of their ace theatres shut. In Gary, only the Publix Palace is open with the new deluxe Tivoli bolted. Houses still open are crippled.

Northern Indiana has more instances of juvenile delinquency in schools and on streets than any other district in the world. These are the towns where the youngsters have more fun at parties; but what parties!

The youngsters haven't time to go to theatres.

Chicago, March 10.

Cooney Bros. crawl out of another spot, closing the Columbia at Hammond, Ind., last week.

Cooney boys had the house for several months on a lease, but couldn't make a go of it.

GOLDWYN PANS MILL METHODS

Deadly Parallel of Keiths and Shuberts—Too Many Poor Pictures and Too Many Picture Houses—Holding Literati at 9 to 5 Schedule Stunts Real Inspiration—Quality Drop

KNOCKS DIRT FILMS

Hollywood, March 10.

What Michael Arlen had to say about film writers was almost coincidentally brought out in Hollywood by Samuel Goldwyn, who voiced, among other ideas concerning the good and welfare of the industry, a number of what might now be regarded as radical opinions on standardized studio and theatre exhibition methods.

He foresees an almost inevitable parallel in the deterioration of picture theatres, akin to what has happened to the Shuberts, the Erlangers and Keith's vaudeville.

The deterioration of film quality is the kernel of Goldwyn's argument. The minimization of quantity and improvement in quality, argues the veteran producer, should be the objective of the general industry at large. This, aside from the fact that he and all of the United Artists' producers are making this a paramount requisite.

Too Many Pictures

This grinding out of celluloid to fill theatres is decried by Goldwyn. Why so many theatres and so many pictures when none does any business worth while, he argues. Why not fewer theatres and fewer pictures, which will automatically insure more leisure in production, greater attention to detail, more careful preparation and, in combination, make possible a better percentage of good pictures.

Goldwyn concurs that you can't chain a literary man to a desk with a high stipend and expect returns. He conceded the point which a "Variety" reporter advanced that the very thing which made a writer famous is nullified in Hollywood on 9 to 5 o'clock-punching schedule. A great play or novel probably took the author months and possibly years to evolve. Here they expect him to grind it out in factory manner.

The radical unloading or elimination of theatre properties, of course, was something too radical and a point of considerable argument. Goldwyn was emphatic in his belief that it is imperative to salvage themselves than permit their slow deterioration, at which point he brought in the legit and vaude decadence.

Chaplin Example

Goldwyn stressed the Chaplin booking into the Cohan. He claims that Chaplin will get $400,000 in eight weeks at the New York legit house. "Why did the Warners refuse Chaplin's 50-50 demands for their Hollywood theatre, New York, and why did Warners figure such terms too much of precedent?," he argues. "Why, with the Hollywood now dark couldn't this theatre rental have stayed within the industry and not gone to a legit theatre?", he asks.

That's an instance in his argument on picture terms. That if an attraction is "unusual" as Chaplin is, what matter the terms of 50-50 of the gross. Loew's could afford to book Chaplin on those terms, says Goldwyn.

The producer had other things to say about picture things in general. "What about bringing the kids back?" Chaplin is doing his terrific biz from the youngsters who are making up the many extra thousands which were lost with dialog films.

In line with that he panned the sex and salacious stuff. Goldwyn's primary thought since he's been in the picture business has been that a cinema is a great place for the entire family to spend an evening.

There are lots of children; almost as many as there are adults, he points out. The kids don't like to go now, excepting to the gangster operas of recent months. That's only because of its offshoot from the westerns, with a more dangerous onus attached through the glorification of "baby-faced killers" and other bad hombres.

Shelving of Poor Film Product Suggested to Guarantee the B. O.

Shelving of all unworthy films before transported from the preview rooms has been proffered as a panacea for poor product to a major company by the latter's financial advisers.

It is one of the various plans by the financial mentors of several companies, all aimed to increase picture making responsibility at the source. Under the first plan the failure or success of a single film may determine the standing of a production executive with his company.

This plan has since seeped through to the executive heads of other companies until it is generally discussed in inner circles as feasible. If arriving, it will tend to swing the direction of the industry about that will make the theatre a practical arbiter on production.

The objective is to provide a sort of guaranty on theatre screen protection on the principle a scrapping system such as outlined will not only increase production responsibility but by doing so bring about a minimum of bad pictures.

The banishment of pictures to the scrap heap are to be done by committees of experts from the three branches—studio, theatre and distribution. If any may be the deciding arbiter hasn't yet been figured or it may by a majority vote.

What the bankers feel may arise from this plan or any such idea as they have been short waving through the underground film channels is that by eliminating the greater hazard of poor films a certain guaranteed income may fall into the lap of the industry through a guaranty of potential b. o. makers.

Three Fields

This report, discussed possibly by semi-lay minds, fails to comprehend the entire theatre market in one respect. A picture may be adjudged negligible for deluxe theatres, as often occurs, when in the trade it becomes known as a B film, i. e., suitable for the secondary first runs.

With the picture looked upon as unlikely of profit in either A or B houses, a market may still exist for it in the exhibition field at large, the one day or two day grinds, mostly of the independent exhibition group. This latter class commands a certain return to the distributor and invades the present market of the states right or independent producers' outlet.

The really bad picture, called impossible, occurs but seldom in any major studio.

CAMERAMEN'S 1% TAX

Union Assesses Levy on All Working Members' Salaries

A tax of 1% of their salaries to go toward the operating fund in their organization is levied against each cameraman, now employed, belonging to the International Photographers of the Motion Picture Industries, Local 644. The tax is effective as of March 1.

At the same general meeting of the local industrial and commercial productions were put on the same terms as legitimate picture conditions. This means that every cameraman doing such work must have an assistant.

In a letter to members not present at the session the reason for the 1% levy was given by O. V. Johnson, business representative, as:

"This is an emergency measure and necessary on account of the increased operating costs of the union."

EASTMAN MUST CLOSE IN ROCHESTER

Geo. Eastman's 2½ Million Gift Can't Get Out of Red

Rochester, March 10.

Publix will close the Eastman Thursday (12). None of its various policies, tried during the past four years has gotten over.

Complications may arise from this move since under the Publix lease it is stipulated the Civic Music Association is entitled to use of the theatre 18 days each year for concerts.

There is no indication that Publix will attempt to break its lease from the University of Rochester, which runs eight more years at $185,000 annually for the Eastman, Piccadilly and Regent. Present plans are to make the Piccadilly a first-run double feature house and lowering the prices at the Regent.

George Eastman gave the theatre bearing his name to the University eight years ago to promote community uplift. One manager showed a net profit of $7,000 weekly for 16 weeks after paying a 60-piece orchestra, but was fired because of a disagreement on policy. The Eastman showed profit for four more years and then went into the red. With no recovery in sight and disgusted with managerial troubles, George Eastman decided to try an experienced corporation and the theatre was leased to Publix.

Other leading variety houses here are RKO, Loew and Fay's. Each is reported earning a profit.

Tech. Super in N. Y.

Hollywood, March 10.

James Wilkinson goes to New York as a technical supervisor for Paramount.

He was formerly Par's chief film editor here.

NEXT FILM MAKING AT TIFF STARTS MARCH 16

Hollywood, March 10.

On order from Grant Cook, resumption of production starts at Tiffany Monday (16) with "Two Gun Man" and studio has been inactive for three months while Tiffany's reorganization has been going on.

Phil Goldstone is still production head. Among scripts he is preparing for quick shooting are "X Marks the Spot."

Al Rogell reported slated for a Tiffany production berth, has been switched to Pathe, where he will make one picture as a director, and not a producer. Plans call for him to megg a new racing story with Eddie Quillan.

Columbia More Lively

Hollywood, March 10.

"Lover Come Back to Me" is the next picture at Columbia to start March 16. Director and cast are not set as yet.

"Miracle Woman" started today on the same lot.

After a two-week lull Col expects to have three companies working by the end of next week.

Front Door Talks on House-to-House Canvass by Girls for RKO Theatres

Visits in the home, called "personal contact," by bright young women upon prospective and regular patrons of RKO shows, is the latest innovation of the circuit's theatre operating department. Purpose is to create new interest and patronage in the RKO houses and programs, and retain old customers through personally contacting them outside the theatre.

System was inaugurated last week in Columbus, where a girl attache of the local RKO theatre, under a door-to-door plan, was sent out to call on families and personally advise them of the quality of the RKO brand of entertainment.

The Columbus RKO in-the-home girl advance agent made 22 calls on her first day out, with women mostly sought during the morning and afternoon on the possibility of interesting entire families through the mothers and wives.

"Bargains"

The girl's conversation included information on the local theatre's booking, stage and screen, with personal chatter on the stars and actors booked in. She explained the scale and the benefits of getting in for the "bargain" performances, etc.

In every call, it was reported, the RKO girl had an easier time getting in than breaking away. Her report declared those visited apparently found the talk interesting. One woman was described as stating she had been to the local RKO house only twice before, but would make it three times that evening because of the girl's courteous visit.

Apparent chief requisite for the canvassing young women is aptitude at the housewife style of conversation.

If it clicks in the Columbus try, the idea will be extended to other towns on the RKO circuit.

FOX CONVENTION IN NYC, APRIL 27-29

Fox annual sales convention, presided over by Jimmie Grainger, has been dated to be held in New York City, April 27-29.

Grainger will leave for the Coast this week end. He will go over the next season's Fox product lay-out Winnie Sheehan has in mind before returning to the east about April 5.

For the first time the Fox convention will be held at the Fox home offices in New York. In the new Fox 56th street headquarters is a completely sound equipped theatre, seating around 250, with chair accommodations for 100 more. It is mainly employed as the Fox own major projection room.

Rogers Bolstering Pathe With Added Writing Force

Hollywood, March 10.

Charles Rogers, Pathe head, is out to build up the studio's writing department. Studio now has seven writers under contract, all signed within the last two weeks. Prior to the Rogers' regime, only three writers had termers.

Scriveners are John Farrow, Horace Jackson, Lew Lipton, Harold Shumate, George Rosener and Marion Jackson. James Gleason has had his acting contract amended to a player-writer.

Studio will add several more writers to both the feature and short department.

Parrot Scared Lady

Syracuse, N. Y., March 10.

Parrots are out as mezzanine attractions at Loew's State.

Doom of the birds, fixtures since the house first opened, was sealed when the Salina-Jefferson Corp., owner of the building in which the theatre is located, was served with papers in a $3,000 damage action brought by Mrs. Julia Chambers, who claims she was attacked by a parrot while in the house Dec. 1.

Mrs. Chambers claims that because of the assault she lost her balance while descending the stairs and fell. She claims that the parrot should have been confined in a cage or in charge of an attendant.

Only gold fish now remain as live exhibits on the mezzanine.

1st Runs on Broadway

(ubject to Change)

Week March 13

Paramount — "June Moon" (Par.)
Roxy — "Body and Soul" (Fox).
Capitol — "Great Meadow" (M-G-M).
Rivoli—"Kiki" (UA).
Strand — "Hot Heiress" (WB).
Winter Garden—"My Past" (WB).
Rialto—"Dishonored" (Par.).
Mayfair — "Lonely Wives" (Pathe).
Warners — "Single Sin" (Tiff).
Cohan—"City Lights" (UA).
Central—"Ingagi" (Indie).

Week March 20

Paramount — "Man of the World" (Par).
Roxy—"Chan Carries On" (Fox).
Capitol — "Dance, Fools, Dance" (M-G-M).
Rivoli—Open.
Strand—"Woman Hungry" (WB).
Winter Garden—"My Past" (WB).
Rialto—"Dishonored" (Par).
Mayfair — "Assorted Nuts" (Radio).
Warners—"Right of Way" (WB)
Cohan—"City Lights" (UA).

$2 Pictures

"Cimarron" (Radio) (Globe).
"Trader Horn" (MGM) (Astor).

Foreign Films

"Il Richiamo Bel Cuore" (Par) (Italian) (President).
"Zwei Herzen im ¾ Takt" (German) (Superfilm) (55th St.).
"Pagliacci" (U. S. A.) (Italian) (Central Park).
"Napoli Che Canka" (Italian) (Cines) (Belmont).
"Nacht Brummer" (German) (BIP) (Princess).
"Die Nacht Gehort Uns" (German) (French Made) (Carnegie).

ESTIMATING BIG PROFIT

Fashion Co. Sues Publix For Over a Million

Hollywood, March 10.

Fashion Features Company, producing fashion shorts in color, with free distribution because of merchant advertising hookups, is suing Publix Theatres for $1,186,000, charging breach of contract.

FFC claims Publix, in tossing out fashion reels a year ago, despite a contract running two years more, cost it that amount in potential profits.

Takiff's New Title

Hollywood, March 10.

Harry Takiff, sec to Joseph Schnitzer, has been promoted. His official title is assistant to the president of Radio Pictures.

Takiff came out here several weeks ago from the New York home office.

Shea's 2 Grinds

Buffalo, March 10.

Mike Shea has leased for himself the former burlesque house, Gayety. He will operate it as a 10-20 film grind.

Shea also may reopen the Court Street theatre as a 25c top grind.

Gayety, formerly owned by the Shea Amusement Co., was recently foreclosed, with the Marine Trust Co., mortgagee, buying it in.

Sparks, Good Elk

Jacksonville, March 10.

E. J. Sparks, Friday (6), received an honorary life membership in DeLand Elks Lodge. He is the first person in Florida to be so honored.

BRIAN McDONALD

Now Master of Ceremonies at Warner Brothers' Enright theatre, Pittsburgh, Pa.

Thanks to Harold Kemp and John H. Harris.

RKO Representative, Harry Fitzgerald

RADIO HUSTLING

750 Technical Men and 600 Extras Used Last Week

Hollywood, March 10.

Busiest week for months at Radio put to work 750 technicians and laborers. Also more than 600 extras used during the week.

Spurt at this studio will continue. With six productions currently on the fire, preparations are being made to put 13 additional into work within 60 days.

INSTITUTIONAL ADVERTISING IN DAILIES

The film industry will be deprived of its brass horn and given a flute instead if representative picture advertising men, meeting under the auspices of the Hays organization, have their way.

Blatant blary advertising copy is so generally known by the picture-going public its present-day selling power is down to 10%, is what p.a. statisticians figure. They say the public discounts 90% of the superlatives as hoke, not to be associated with what is actually projected on the screen.

High up in the Chrysler building the p.a.'s decided the way out was for the industry to advertise itself along lines similar to those used by American Telephone and Telegraph Co.

Institutional Ads

Give all the papers a break by rotating copy. Tell the story of the industry, its accomplishments in a national and international way, in weekly instalments. Take space sufficient to tell the history of filmdom without too much cost to the industry and in such a way as not to irritate daily papers by making selections which big space would necessitate.

The Advertising Committee of Five, having reached these conclusions, adjourned until late this month, when the plan will be laid before their bosses in session at the Hays office.

Fox Break-In Stand

Fox Parkway, 171st street and Third avenue, is to be utilized by Fanchon & Marco as a break-in spot for new acts.

Arrangements as perfected call for week-end vaude only beginning Fridays, but changing for Sunday specially.

HOWE IS PATHE AUDITOR

Hollywood, March 10.

Grayden B. Howe, comptroller at Universal studio for several years, switched to the auditor job at RKO-Pathe last week. Henry Clarke, his assistant, steps into the U position.

B. P. Fox, acting auditor at RKO-Pathe, stays on and will assist Howe.

Making An Opening

Ever recurrent is the subject of exploitation for the theatre.

It interests the entire theatre end of the show business, with the producers observant.

In period of theatre dullness, exploitation becomes more poignant. What it has done, what it can do, or can it?

P. T. Barnum billed his circus as "The Greatest Show on Earth." Barnum's name and fame were household familiar all over America. The Barnum circus was awaited each season in every town of any size. They drove in with horse and buggy, took the railroad trains; they had to see the Barnum show.

Yet Barnum had three sets of advance men, three advance crews of billers with cars; Barnum plastered the rural districts with lurid paper and extravagant phrases for miles around for weeks before his show made the one-day date. Seldom was it for more than one day. That for Barnum or for the Ringling circus of now.

That was exploitation. Barnum and his crews called it billing.

Barnum knew the people knew his show was coming, but P. T. wanted them to know the date. The date strip was the biggest lettered part of the paper. And now Ringling's, too, with John Ringling bringing his circus each spring into the Garden at $3 top and netting $125,000, more or less, is under four weeks. John doesn't believe in secrecy, either.

Of course a circus is a circus, one show a year, and true. While what looks like a money picture amongst all of the present day films is a circus in itself for the theatre and should be treated as one, in the exploitation. For the money pictures don't fall in often enough. They need to get every dollar that may be gotten, to stand off the decreased grosses on the others.

No more wonder in those days for people to set the alarm for five in the morning to see the circus come in at the railroad siding, than now to see a box office line at nine in the morning for a picture.

A big picture can draw a line at nine in the morning, but how can a big picture draw an opening? The opening is all important. A picture that does not get its proper start on a week stand in a deluxe house may not build fast enough to make a good gross showing. And no chance of a hold over week, although the picture is building. That evidences it's there. While the same picture if it quietly opens in the sticks for three days at the most hasn't a chance. It's out before it can start to build.

Whereas exploitation.

Exploitation is such as was given to "Cimarron." That's the most concrete example of recent years. Who knew "Cimarron"? The readers of the book? Maybe 300,000 people in all of these 120,000,000. And with a title that suggested a cinnamon cake.

But "Cimarron" got an opening. It cost Radio Pictures $75,000 to get that opening in all of the key cities. A bargain. And this is why.

Not only did "Cimarron" get the opening in the keys and as a natural business builder, built up for hold-over weeks, but that exploitation in page displays in the keys the day before "Cimarron" opened, conveyed itself to the immediate key section. The dailies did it. Their circulation is not entirely local. They go to their key section, the same as a picture does. It spreads. Chances are they were talking "Cimarron" in the neighborhoods and surrounding smaller towns the day they were talking and flocking to see it in the key cities.

That's why the "Cimarron" exploitation at $75,000 was a bargain. Chances are in the Chicago territory alone the two-page truck display in color of "Cimarron" in the Chicago "Tribune" increased the rental of "Cimarron" in the Chicago territory sufficiently over what it otherwise might have been to cover most of the pre-campaign's cost for Radio Pictures.

But the same thing happened in Kansas City, where more was added to what would have been otherwise a normal return for "Cimarron" in that territory, with the other keys accordingly. The "Cimarron" exploitation of big spread copy in the dailies, to make the people come and see a picture at the opening, operated all over the same.

It made the opening; it made the picture build so much more quickly; it gave "Cimarron" a sufficient gross on the week-end to hold it over for another week, or enough to have it remain a week in a three-day stand, this exploitation on a picture playing percentage where the increase in gross means a pro rata increase for the distributor as well as the exhibitor.

That was exploitation. Devoted to a picture that could stand it. But for a picture that could not have stood it, the money might have been wasted. If the public learns to have faith in a theatre's or distributor's advertising, the public will follow that advertising.

Barnum didn't try to keep "The Greatest Show on Earth" under cover because it was "The Greatest Show on Earth." And a minor circus then or since billing itself "The Greatest Show on Earth" merely gets a laugh for its deception.

There's no end to theatre exploitation. A book could be written on how home offices should keep their house managers informed on pictures and exploitation. Not through house organs or form letters, but through a trade medium which reaches all managers, since a picture playing on percentage goes to theatres of all classes, circuits and independents, with corresponding return to the distributor, as well as the theatre, if the housemen are on the job. House organs and form letters only go to the circuit's own houses.

Distributors and theatre chains will come around to the real exploitation sooner or later. It's so absolutely required it must arrive. Radio Pictures tried it twice, first with Amos 'n' Andy. On the record of the Amos 'n' Andy picture diving instead of building up after opening what would have happened to it without that Radio Pictures exploitation pre-advance campaign that at least got the big opening the Amos 'n' Andy picture so badly needed? And don't forget "Cimarron" with a name few could even properly pronounce.

Par Goes In For More Manpower To Hold It in Offices and Studios

Paramount is reversing things. Instead of going after screen star names it is concentrating on establishing the biggest constellation of executives.

During the past month more big names have stamped the Paramount line than for any similar period in the history of the industry. Manpower rather than starlight is Paramount's slogan, it is admitted inside. The psychology is that the success of any company depends upon the ability of the men in back of the shop.

Stars can be made overnight. They can be found in any part of the world, in all kinds of occupations. But manpower is a matter of years and experience. With manpower a perfect machine is realized, which in turn takes care of everything else, particularly in the picture business, it is pointed out.

Commencing with George Akerson, President Hoover's former private secretary, Paramount has gotten well into its drive for high powered executives. Each man has been a specialist in his own line.

Some Gone P-P

The signing of the Skouras brothers is also conceded another stroke in the executive build-up direction. Few in the business do not recognize the Skourases, especially Spyros, as among the brightest of the industry's theatre operators. In this instance also Paramount now is giving them a free rein and supremacy unheard of in the picture business.

Then follows the acquisition of Richard Rowland and Stewart Walker. Rowland is one of the most all-around executives in the business in addition to being a president of old First National during a year when the company made its outstanding success in production outlay.

Walker, for the past 15 years in the middle west, is recognized as one of the greatest discoverers and builders of young talent that either stage or screen has known.

Both Walker and Rowland are to remain in the east as associate producers at the Astoria plant.

Latest to go Paramount is Ned Marin, another producer with other experience. According to inside, several more will join Par. before the month is up.

Paramount, like its associate theatre controller, Publix, ties up its manpower with term contracts—in writing.

Girls Snitch on Vallee Egg-Tossing; And Students Ejected

Detroit, March 10.

Appearance of Rudy Vallee at the Michigan was marred by two acts of rowdyism. At a late Saturday matinee two girls were hit by eggs, intended for Vallee, that fell short in the orchestra. Impossible to detect the throwers, and the incident only became known when the girls presented themselves at the box office. That night, Charlie Crafts, m.c., heard a Bronx cheer being given and saw a group of kids in the audience who were responsible. As Vallee was to follow 10 minutes later, Crafts called the front of the house and had the youth watched. When Vallee came on they started the noise, discovered to be made with a deck of cards. The boys were hustled out and were found to be University of Michigan students.

Attempt was made to keep all publicity out of the local papers and was successful in the second instance, but the girls reported and collected the $10 offered by the Detroit "Times" for any news tips.

Story of the eggs was on the front page of the Sunday "Times" with a picture of the girls.

Skouras' Jersey Two

The U. S. theatre in Paterson, N. J., and the Newark theatre in Newark, N. J., have gone 50% to Publix via Spyros Skouras. Owners surrender the half interest for a 21-year Paramount picture franchise.

Policy of the two houses will remain vaudfilm.

Checking Patrons

People attending gang pictures in the Broadway houses have occasionally been annoyed or wondered at the close scrutiny blockade they sometimes have to pass while entering the theatre. It's nothing but a couple of John Law's disciples looking over the stub purchasers, evidently in search of someone.

The popularity of crook films along the Street is more than partially explained by the curiosity of this faction to see themselves characterized—and the cops know it.

STUDIOS BRISK AFTER LONG DULL SPELL

Hollywood, March 10.

Long period of production dullness, which since last August has promised several times to ease up, only to fool the optimists, is at last coming to an end.

Agents say that within the past two weeks there has been more real business done by the various studios than in six months.

In addition not a single studio is "just going along." This includes Universal, which in spite of a production recess of a few weeks, is busy lining up new people, stories, etc., in preparation for the new season's filming.

RKO-Pathe with real resumption of production and the same for United Artists, plus Caddo's extensive plans, the continued heavy production of Warners-First National and no tendency on the part of others to slow up, are giving the whole film colony plenty of encouragement.

ABRAMS' WIDOW SUES GOODSIDE FOR $40,000

Portland, Me., March 10.

Mrs. Florence M. Hamilton, widow of Hiram Abrams, has filed at Auburn, Me., suit against Abraham Goodside seeking to recover $40,000.

She alleges her husband turned over that amount to Goodside to purchase an interest in a Springfield, Mass., theatre.

Heavy Production, but Fall-Off for Extra Mob

Hollywood, March 10.

Another bad week for extras, with 3,362 placements for the week or 31% under last year's average. Production picked up, however, 13 features starting. Altogether 29 features are continuing this week and six more should start.

Number of extras used is never proportionate to production activity, it being the practice to route mob stuff in a production schedule like dumb acts in the old vaude bills, to open or close. Therefore at the peak of production extras may be howling, and with a production cycle closing out, as two weeks ago, they may be beating their average for jobs.

Roach-Metro Contract Will Run for 5 Yrs.

Metro and Hal Roach entered into a new contract by which the former will take all the Roach comedies for another five years. Current contract still has a year to run.

Agreement is the same as the old one, allowing for either party to withdraw on a year's notice.

UNIVERSAL'S GAG

Invites Lay Mob to "Eat With Stars" During Shutdown

Hollywood, March 10.

Relatives, far and near, are in demand now at Universal, but only as luncheon guests and no free list.

To help keep down the overhead on the restaurant during the present shutdown the studio has asked employees to "bring a friend" or a relative to eat there. The studio makes it plain there is nothing free, only a chance for the laymen to "meet and eat with stars" during the layoff.

Mazie from the Bowery Tells How Bums and Checkers Are Handled

Checkers for film companies are invading the 10-cent joints on the Bowery. They are finding it the toughest place in the world in every sense of the phrase. Mathematically and physically the Bowery picture places have them stopped.

All dolled up in rouge and blue, little blonde Maize of Rose Gordon's Venice came that way up to Broadway and drew a crowd as she lambasted checkers and went into reels of details as to why they will never succeed in her part of the town.

"The guys just ain't regular." That's Maize's chief squawk. They just stand around and look and look all day and night.

So sore are some of the Bowery props over the surveillance that, if Maizie has her way, downtown won't show "them high class pitchers that has to have a guard on your own property."

"There are a lot of white people on the Bowery that has got a bigger heart for a lot of them bums than you hypocrites uptown," Maize told her listeners.

"When a guy that looks okay and has only a nickel comes along am I to say: Get your dime or get goin'?

Big Hearted Maize

"Not me. I got a heart. I takes the nickel and says: Get in but don't keep that seat all day.

"Well, then this checker guy comes along. He counts every penny and knows every ticket. What can I do with all them people I uster let in at half price?

"They're yellow, them checkers. They stand around and some of the tough guys that comes to my place gives them the elbow and they take it and move to another corner.

"I'm sick of the whole thing. What is this pitcher business coming to, anyway? What are they going to do next?"

COL'S 3RD ON B'WAY, NEW RECORD FOR INDIE

Columbia will send another and its 3rd talker into a Broadway house inside of a month, when Col's "Flood" opens at Warners April 5.

Currently are Col's "10c. a Dance" at the Strand (WB) and "The Last Parade" at the RKO Mayfair.

The trio forms something of a unique record for an independent producer, without its own theatre adjunct.

Through booking congestion in the RKO list, Col is placing the other two of its current releases in the Warner houses on the big street.

Kid Shorts with Adult Voices Technicolor Idea

Hollywood, March 10.

New type of dubbed comedies will have three-year-old kids playing parts, with voices dubbed by grown-ups.

Technicolor is financing the new series which is being written by Charles Saxton, although no releasing arrangements will be made until after the first couple are finished. Comedies will be in color.

Kids appearing in diapers and big safety pins, plus hats, with the mature voices.

First of the series will satirize features. Starters will be "Little Sneezer," "Little House," "Pop-Eyed World" and "Trade Your Horn."

L. A. Young's $7,000,000 Investment in Tiffany Tied Up for at Least 10 Yrs. Under Present Worldwide Deal

Salesmen

Minneapolis, March 10.

A Minnesota exhibitor has a sign over his door, "Dogs and film salesmen not admitted."

This was brought out here last week at the convention of the northwest unit of Allied States when one of the body's members seriously proposed that the sign be used generally in an effort to eliminate "the salesmen nuisance."

Other members leaped to the defense of "conventions of salesmen" in their towns, declaring they enjoyed having the salesmen call on them. Nothwas done on the proposed resolution.

WB IN BETWEEN ELECTRICS ON SOUND

That the three-year star chamber proceeding between Warners and Western Electric is settled and a compromise has been effected whereby the Electric has freed the brothers from the 15-year recording license is denied by W.E.

Warners can use any recording, but under the terms of the license they will have to pay W.E. at the same time the $500 stipulated for every reel recorded and released, is the statement.

Radio Photophone has installations in about 15 Warner houses. These were wired with Photophone before the theatres were taken over by WB.

On the matter of equipment installed, Western Electric several years ago was forced to relax to the point of okaying any machine reproducing Western sound as good as Western machines.

Westernites say the Warner Bros. or any other recording licensee can use whatever equipment they desire.

Photophone's home office denies any deal with Warners other than the Brothers' consideration of a contract for one new Photophone installation. As for Photophone recording it was admitted the company's Hollywood representatives have several times approached Warnerites, but have been unsuccessful to date.

"Waiting at the Church" As Last Color Try By Radio—Without Names

Hollywood, March 10.

An old song title, made famous here by Vesta Victoria years ago, will appear as the name of a Radio Pictures talker. It is "Waiting at the Church," written by Louis Sarecki.

Talker is to be an all-Technicolor picture. It's understood this is to be a final test by Radio on the value of coloring to a talker.

While no names are slated for the picture, cast will be called all-star. So far Noel Francis and Jack Mulhall have been engaged.

PATHE CONVENTION IN CHICAGO APRIL 20-22

RKO-Pathe will hold its sales convention in Chicago around April 20-22. It will be the first by the newly organized RKO-Pathe producing company, with Lee Marcus at its head.

Marcus will leave for the Pathe studios on the coast shortly after April 1. He will return to make the Chicago convention date.

Jan. 1, 1932, three existent producing companies will be consolidated under the one title of Tiffany-Worldwide. They include those two organizations and a third, Sono Art.

It will not be until around Jan. 1, 1942, that L. A. Young, wire and spring man, will be able to touch his money in the new organization. That means that for 10 years over $7,000,000 which Young has paid into Tiffany during the past four years, while he was backer and president, will have to remain dormant. After that there may be payments on account.

No more stringent terms were ever recorded in a picture company deal than those which E. W. Hammons has dictated. Young will not only have to let his money remain in stock, but by the first of next year he will be asked to dig down again, along with Hammons, to provide further finances for the consolidation of his expensive hobby. Young is not getting a penny right now for himself out of the deal.

Hammons is depriving Tiffany of its charge account. That's part of the deal. From now until November Tiffany is being allowed $2,500,000 to finish its '30-'31 production schedule. Hammons also is loaning Tiff an extra $500,000 to meet current obligations that will not wait.

$250,000 Top

Under the Educational president's terms Tiff's top on any product made between now and the winter is $250,000. The million-dollar headache talker is forever out so far as Tiff is now concerned.

Of the big production sum, but a fraction of Young's own investment, which, nevertheless, buys over half of the company for Hammons, $1,900,000 will be expended on actual production. The remainder goes for film, advertising and general purposes.

Under the regime of the consolidation it is understood that Tiff will shear off all of those indie franchise holders which no producer in the field wanted except Tiff. The take-over, it is believed by interested parties, automatically abrogates the necessity for carrying on with the indies along the lines approved by Young.

The activity between now and November will be closely directed by Hammons interests, even though the physical merger will not take place until 1932. In supreme control, Hammons, it is reported, will make changes in Tiff's executive personnel at the start. The first change will be Grant Cook, lawyer and co-worker of Young's. Cook will be retained for the next month for the purpose of enlightening the new owners on company details.

Coast Changes

It is understood that there will also be a wide sweeping of the broom on the coast. Sufficient in this respect is gleaned from a knowledge of the immediate agreement which shears every Tiff man of every particle of authority.

In back of the Tiff take-over are Hammons bankers, Dillon, Reed & Co.

With the acquisition of Tiffany, Hammons becomes permanently identified as a producer of features and shorts. Until his take-over of Worldwide, through a foreign booking agreement, Hammons had concentrated on short subjects. Because of his identification as a short subjects producer, Hammons will keep Educational separate and apart from his subsidiaries.

Radio Lab Set

Hollywood, March 10.

Finally removing opposition of property owners in the district, Radio will build its laboratory opposite the studio to handle all its work and that of RKO-Pathe.

Building will be 83 by 140 feet, two stories. Around 150 persons will be employed, and the plant will have a developing capacity of 80,000,000 feet of film a year.

"Tabu" at Central

"Tabu," the South Seas picture made by F. W. Murnau, has been obtained by Leo Brecher for first showing in his Central Park theatre. It goes in on March 18.

Paramount is releasing.

Ben Bernie, Gilda Gray Help B & K Aces, $45,000—$36,000; Several Weaklings in Loop

Chicago, March 10.

First winter of the year hit the town Saturday (7) with a standard March snow-fest. It was a bad wallop.

Oriental is slated to hold up at the register in spite of the weather and is coming through this week with a surprise. Gilda Gray, on the stage, sent this theatre away to an excellent start. Openin - day's pace was practically parallel to the big stride established the week previous by Rudy Vallee. She has demonstrated a distinct following in the midwest, and from the way they were present from the opening gong, the house indicates that it's set to clip off a fine $36,000.

Around the corner at the ace Chicago another stage attraction, the Ben Bernie band, is managing to draw, too. Bernie has built a strong radio and nite club rep in town, and it's counting. With the assistance of "June Moon" and local screen fav, Jack Oakie, the total for the current week looks okay at $45,000.

"Reaching for the Moon" took a new lease on the United Artists at the close of its second week and held on. Will make it three weeks and out on Wednesday (11), "City Lights" replacing.

"Millie" Starts Slow

"Millie" had a slower start than expected at the State-Lake.

Apollo, legit spot, after a bad effort with the German all-talker, "Maedel von der Reeper Bahn," having switched from $1.50 roadshow to 75-cent continuous and still later to a 50c. top, went roadshow again with "Trader Horn," which came in Sunday night.

Estimates for This Week

Apollo (Shubert) (1,500; 50-75-$1-$1.50)—"Trader Horn" (M-G). Appears off to good start, but from past history of roadshow films in this town it's slated to get back to continuous policy within the week; appeal being made to legit trade rather than picturegoers, with ads placed accordingly.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"June Moon" (Par). Stage show. Picture liked and drew good reviews; plus added draw of Ben Bernie's band on the stage will be very satisfactory at $45,000. "Dance, Fools, Dance" (M-G), last week, came through with an excellent $55,600.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Rango" (Par). Will do one day less than two weeks; for last six days appears capable of $9,500; opening week was better than expected at $28,000; "East Lynne" (Fox) replaces tomorrow (11), coming in full of expectations.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Body and Soul" (Fox). Stage show. Picture pinked, and with Gilda Gray proving strong attraction, this erratic theatre, expects $36,000. Last week Rudy Vallee and "My Past" (WB) managed to bring much joy at $40,700.

Orpheum (Warner) (650; 40-60)—"Easiest Way" (M-G). Appeals to femme shoppers, but only $2,400 this week. "Doorway to Hell" (WB), for its return to the loop last week, did $4,300.

Palace (RKO) (2,300; 50-75-85)—"Beau Ideal" (Radio) and vaude. Pretty consistent here with little variation; this week looks capable of $22,000. "Don't Bet on Women" (Fox) last week, another winner at $25,100.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85) — "Fighting Caravans" (Par). Will hold on for two weeks, first because it's a Paramount picture and second because there are a flock of replacements slated already for the current week; dropping and will likely get away with $9,000 for final week; opening stanza was better than hoped for at $21,000, good.

State-Lake (RKO) (2,700; 50-75-85)—"Millie" (Radio). Off to slow start and may only reach $20,000, which is poor for opening week. "Cimarron" (Radio) finished four weeks to $14,300 on final week.

Studebaker (Insull) (1,500; 50-75-85)—"Sous les Toits de Paris" (Indie). First French talker in town, after heap of all-German successes; house is down to regulation continuous policy and prices; earlier in season had excellent run with "Zwei Herzen in ¾ Takt," $8,000.

United Artists (Publix-UA) (1,700; 50-75-85)—"Reaching for the Moon" (UA). After tremendous opening week of $31,500 slowed to $18,200 for second week, and now going into third for about $11,500. "City Lights" (UA) arrives tomorrow, Wed. (11).

Woods (Jones) (1,200; 50-75-85)—"Gentleman's Fate" (M-G). Another gang picture, and with John Gilbert, which B. & K. had a look at; expected to draw trade here; opened Saturday (7), and doing fairly well for about $10,000. "Finn and Hattie" (Par) gathered a good $13,200 for its stay.

N. O.'s SUMMER FIGURES

Biz Slides—"Unfaithful" $17,000 This Week at Saenger—"Lynne" $15,000

New Orleans, March 10.

(Drawing Population, 500,000)

Business showed a decided drop in five first-run downtown houses last week, with the total gross for all down to $45,000, which means summer grosses are here again.

This week "Unfaithful" is ahead of everything else but not up to Miss Chatterton's former figures.

Estimates for This Week

Saenger (3,568; 65)—"Unfaithful" (Par). Looks like $17,000; picture brought mixed comment. Last week "Stolen Heaven" (Par) got $18,400.

Loew's State (3,218; 60) — "East Lynne" (Fox). Will get around $15,000, okay. Last week "Reaching for the Moon" (UA) did but $10,800, poor.

Orpheum (2,400; 60) — "Last Parade" (Col). Near $11,000. Last week house drew $11,000 with "East Is West" (U).

Strand (1,800; 50) — "Sit Tight" (WB). Seems around $2,500, off. Last week "Gang Buster" (Par) got but $2,700, bad.

Tudor (800; 50)—"Rango" (Par). Will get around $3,000. Last week "Finn and Hattie" (Par), of which much was expected, brought low $2,500.

'My Past' Starts Well in Frisco; Will Do $14,000; 'Lady Refuses' Not Hot

San Francisco, March 10.

General disappointment with takings in major downtown picture houses evident this week. Only one theatre, Warfield, with "Parlor, Bedroom and Bath" looks real good. Fox is below par in the starting. Same goes for the Paramount, California and Golden Gate.

Stage shows in the Warfield have cut noticeably into the Golden Gate's business. To offset this the RKO starts eight acts Thursday (12) with a picture as well, instead of present four.

Estimates for This Week

Fox (5,000; 50-65-$1) — "East Lynne" (Fox). Opening very light and first three days look discouraging. Probably will hit under $36,000, only fair. Last week "Dance, Fools, Dance" held up strong, finishing to $39,000, good.

Warfield (Fox) (2,672; 50-65-90—"Parlor, Bedroom and Bath" (Metro). Disappointed first day, but started building thereafter. Indications it will hit over big $30,000.

Paramount (Fox) (2,698; 35-50-65-$1)—"Fighting Caravans" (Par). Realizing only fair stride. Little evidence of picking up. Probably going under $16,000, fair for this house.

California (Fox) (2,200; 35-50-75)—"Father's Son" (FN). Looks light. Opening poor, for not over $8,000. Last week "Finn and Hattie" was fair at $9,000.

Orpheum (RKO) (2,270; 35-50-65)—"Cimarron" (Radio). Has lost pull and final four days looks like $6,000. Last week same picture did around $11,400, satisfactory, considering duration of run.

Golden Gate (RKO) (2,485; 30-40-50-65)—"Lady Refuses" (Radio). Off to subnormal commencement. Doesn't look fine over $14,000 on week. This is profit, but under usual, by $1,000. Last week "Resurrection" got $14,000.

Warner Brothers (WB) (1,365; 30-50-65)—"My Past" (WB). Off to best start this house has had in weeks. Mangement expects $14,000, which may be a bit high. Last week "Outward Bound" at $7,500, not so good.

Christie's Orient Shorts

Hollywood, March 10.

Donald Thompson is here with an assignment to go into the Orient for Christie-Educational for a series of travel shorts.

Thompson leaves next week from Frisco for China.

"BLUES" SANS DIALOG

Milan, Feb. 22.

"High Society Blues," in Italian "Sogno che Vive" ("Dream That Lives") (Fox), has just begun at the San Carlo Cinema.

Where Janet Gaynor and Charles Farrell sing lyrics in Italian were shown in superimposed titles. Save for a few words, all dialog was cut.

SMART

At fashionable resorts one simply must be seen in the kind of places that cater to the select group, where one is apart from the hoi polloi, so to speak.

In Palm Beach you must patronize PATIO LAMAZE — yes, you must. There you will hear one of MEYER DAVIS' ORCHESTRAS.

'KIKI' LIGHT IN PROV.; 'HEAVEN' FAIR, $9,000

Providence, March 10.

(Drawing Population, 315,000)

Rain and sleet are hurting, and local stands seem headed for an ordinary week.

"Kiki," at the State, had a fairly good opening but is tapering off. "East Lynne," at the Majestic, is moving briskly.

Estimates for This Week

Loew's State (2,500; 25-50-75)—"Kiki" (UA). Not rated highly and doubtful of beating $15,000; Pickford usually a natural in this town. Last week, "Reaching for the Moon" (UA), around $14,800.

Majestic (Fay) (2,200; 15-50)—"East Lynne" (Fox). Looks very good; Ann Harding a favorite and should do at least $12,500. Last week "Little Caesar" (FN), and "Divorce Among Friends" (WB) wowed for good $14,300, with gangster film mainly responsible.

Albee (RKO) (2,500; 15-50)—"Stolen Heaven" (Par). Not expected to show anything handsome; may get around $7,800. "Millie" (Radio) last week (2d), closed lightly to about $7,100.

Paramount (2,200; 15-50)—"Unfaithful" (Par). Drew press panning and dove after good start; looks like about $10,000. "Rango" (Par), and "It Pays to Advertise" (Par), also quartet on stage last week; booked for nine-day run but pulled out two days earlier.

Victory (RKO)—"Lady Refuses" (Radio). Rated fairly well and may do close to $6,000. "Kept Husbands" (Radio), and "Dog's Life," last week; latter a Chaplin reissue; so-so at $5,600.

Fay's (1,600; 15-50)—"Right of Way" (FN), and stage show. A good $6,000 in prospect. "Seas Beneath" (Fox), last week, paced ahead on heavy anniversary plugging for exceptional $7,000.

P'LAND SLOW THIS WK., TWO TO $12,000 EACH

Portland, Ore., March 10.

(Drawing Population, 400,000)

Lent a factor in bringing down grosses this week. But business is generally at a good level.

Dufwin stock doing near capacity and a huge advance sale for the Chicago Civic Opera three day stand. Metro will roadshow "Trader Horn" at the Fox Rialto.

Fox-Paramount has made its Saturday midnites click. At 60 cents reg show plus novelties such as legion drums corps, bathing girl style shows, etc. Adds another $1,000 to $1,500 to week's gross.

Estimates for This Week

Paramount (FWC) (3,500; 25-60) "Conquering Horde" (Par) F-M unit. Fair for steady biz around $12,500. Last week "Stolen Heaven" (Par) good at $14,000.

Broadway (Fox-Portland (2,000; 25-60) "East Lynn" (Fox). Brought in to replace "Reducing"; looks well at around $12,000. Last week, second for Dressler, $8,000.

Orpheum (RKO) (2,000; 25-60) "Last Parade" (Col) and vaude. Rated for around $12,000. Last week "Dracula" (U) big at $13,000.

United Artists (Fox-Portland) (1,200; 25-60). "Reaching for Moon" (UA) 2nd week). Likely $7,000. First week same film got fair $10,500.

Rialto (FWC) (2,000; 25-50) "Fair Warning" (Fox). Only fair for about $4,000. Last week "Sunny" poor on $3,000.

Alder (Hamrick) (1,200; 25-50) "Today" (Majestic). Going okay for $4,000. Last week "Painted Desert" (Pathe) did around $4,500.

$28,000 Current for Pitt Aces

Stanley Has "Lynne" and Penn "Way"—Chaplin Starts at $18,500 Rate, Aldine

Pittsburgh, March 10.

(Drawing Population 1,000,000)

With b.o. written all over the main stem this week, it looks like generally favorable trade everywhere. No particular standouts, however, due to inescapable division of trade.

"City Lights" jumped to a flying start at the Aldine with a midnight premiere and indicates around $18,500 for the week. While not exactly up to expectations, it's figured that plenty of customers are staying away waiting until later in the run after the expected crowds have subsided. Chaplin picture is penciled in for six weeks, but it's hardly likely to get that.

"East Lynne," with Ann Harding, a former stock fav here, and Leon Janney, in person on the stage, got under way nicely at the Stanley and looks like a satisfactory $28,000, with about the same for the Penn and with "Easiest Way" and Benny Davis on stage. Latter has local following and also has popular Pittsburgh kid, Jackie Heller, with him.

The Fulton and Sheridan Square will get seven full days with "Stolen Heaven" as a result of "Rango" being jerked after but five days. The Warner, with "Viennese Nights" is likely to stumble as a result of the apathy to operettas. Picture isn't being advertised as a musical, the Romberg-Hammerstein score not even being mentioned.

Estimates for This Week

Aldine (Loew) (1,900; 35-50)—"City Lights" (UA) (1st week). House has tipped scale and on continuous grind from 9 to midnight; should clip off $18,500 in first week, this figure helped by two special midnight shows, Thursday and Saturday; not quite up to expectations; four rather than six weeks looks more plausible as run. Last week "Fighting Caravans" (Par) down to $4,600.

Davis (WB) (1,850; 25-35-50)—"Body and Soul" (Fox) and vaude. Slow and hardly shapes as more than $7,900, which isn't enough. "Resurrection" (U) last week pulled up to $10,000 mark.

Enright (WB) (3,750; 25-35-40-60)—"Body and Soul" (Fox) and stage show. Site hasn't been affected by date and date picture bookings with downtown Davis; slow week indicated, however, with Lent apparently felt at this neighb stand; maybe $9,000. Last week "Resurrection" (U) around $11,000.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50) — "Stolen Heaven" (Par). Started Thursday, day ahead of schedule, and gave house its biggest opening in months; may do $7,000, best here in months. "Rango" (Par) last week meant nothing, under $4,000 in five days.

Harris (WB) (1,800; 10-20-30-40)—"Seas Beneath" (Fox). Sub melo real fodder for Diamond street trade; may mean a nice $3,800. Last week "Criminal Code" (Col), after three previous weeks at the Warner good at $3,500.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Easiest Way" (M-G). Benny Davis on stage, and looks like satisfactory week at $28,500; Davis getting some credit because of local following; picture received mixed notices. Last week "Scandal Sheet" (Par) down to $22,000, poor.

"Sheridan Square (RKO) (1,800; 10-15-25-35-50) — "Stolen Heaven" (Par). Also opened Thursday, like Fulton, and showing strength; looks like $6,000. "Rango" (Par) in five days last week down to $3,000.

Stanley (WB) (3,600; 25-35-60)—"East Lynne" (Fox) and stage show. Leon Janney, film kid in person; seems on way for nice $28,000. "Dracula" (U) last week the surprise of town, clambering through in six days with sizzling $35,500, best here in a long time.

Warner (WB) (2,000; 25-35-60)—"Viennese Nights" (WB). Operettas washed up around here and this one unlikely to command more than a weak $7,000. "Cimarron" (Radio) last week, its fourth, okay at $8,500.

"HONOR" NEAR $15,000

"Illicit" Running at $9,000 Clip—Bijou's Triple Header Near $6,500

New Haven, March 10.

(Drawing Population, 300,000)

Metro has leased the College from Fox to roadshow "Trader Horn" at $1.50 top. Only talker to date getting this price in town.

Storm Sunday cut trade, which should recover through the week.

Estimates for This Week

"Paramount (Publix) (2,353; 65)—"Honor Among Lovers" (Par) and Publix unit. Will do about nice $15,000 this week. Last week "Rango" (Par) got $11,500; poor.

Fox-Poli (Fox) (3,040; 65)—"East Lynne" (Fox) F-M unit. Moderate pace at $13,000. Last week "Body and Soul" (Fox) fair with $14,300.

Roger Sherman (WB) (2,200; 60)—"Illicit" (WB). Looks good at $9,000. Last week "Reaching for the Moon" (UA) fair at $8,000.

College (Fox) (1,565; $1.50)—"Trader Horn" (M-G). First film at such a scale to play here. Last week "Dracula" (U) heavy at $9,000.

Bijou (Fox) (1,536; 50)—"Danger Lights" (Radio) and "Don't Bet on Women" (Fox). "A Dog's Life" (M-G), requesting booking. Should do $6,500. Last week "Beau Ideal" (Radio) and "Girls Demand Excitement" (Fox) moderate at $4,000.

"Illicit" and "Parade" Sprint in Minneapolis For $27,000, $16,000

Minneapolis, March 10.

(Drawing Population, 500,000)

It looks like another good week here. "Illicit," at the Minnesota, and "Last Parade," at the Orpheum, got off to particularly good openings.

Karl Dane and George K. Arthur, in person, were credited with helping trade at the Minnesota. Dane, in particular, seemed to be a card in this Scandinavian berg. Seemingly everything possible in the way of exploitation and advertising was done for "Rango" at the State, but either the underlined visit of "Trader Horn" has taken the edge off it or jungle films no longer interest locally.

Estimates for This Week

Minnesota (Publix) (4,200; 75) "Illicit" (WB) and Publix unit with Dane and Arthur in person. Picture scored and is pulling; should hold up for close to $27,000, good. "Stolen Heaven" (Par) last week, $24,300, okay.

Century (Publix) (1,600; 75) "The Southerner" (M-G). Boosted by critics; while Tibbett's is not a particularly good draw here, attendance has been steady since its opening Thursday (5); looks like a $11,000 week, good. "Reaching for the Moon" (UA), last week, around $10,600, all right, if a bit light.

State (Publix) (2,200; 50) "Rango" (Par). Great exploitation and advertising, but they don't seem to want it; off to a slow start and may not get more than $6,000, mediocre. "Sit Tight" (WB) and 10th anniversary show, last week, around $9,500, good.

Orpheum (RKO) (2,890; 50) "Last Parade" (Col) and vaude. Picture a hit and is even drawing femme fans who seemed to be off underworld dramas; about $16,000 indicated, fine. "Kept Husbands" (Radio) last week close to $14,000, good.

Seventh Street (RKO) (1,400; 50) "Dream Waltz" (Swedish talker). A magnet for the Scandinavians and opened strong; won much favor and ought to do around $5,500, good. Last week, fourth and last for "Cimarron" (Radio), around $4,500, good; and near $45,000 on the month's run, great.

Lyric (Publix) (1,300; 40) "Princess and Plumber" (Fox). Should pull about $3,700, fair. "Fair Warning" (Fox), last week, drew around $3,700, fair.

Aster (Publix) (900; 35) "Kiss Me Again" (FN). Good enough, but folks here are prejudiced against musicals; may not touch $2,000, not so good. "Righ of Way" (WB), last week, about $2,800, good.

Grand (Publix) (1,100; 35) "Man Who Came Back" (Fox) first half; "Costello Case," last half. Second loop runs. May do about $2,600. "Min and Bill" (M-G), second loop run last week, played full seven days to about $2,400, good.

TACOMA FEELS BETTER

$4,600 for "Sit Tight" at Blue Mouse Will Be Swell—Biz Up

Tacoma, March 10.

(Drawing Population, 125,000)

Attractions this week look good and paydays are getting better here with more activity in the lumber biz.

Estimates for This Week

Broadway (Fox) (1,500; 25-50), "Parlor, Bedroom and Bath" (M-G). Will be just short of $6,000, good.

Orpheum (RKO) (1,500; 25-35 and 25-50), "Lady Surrenders" (U) and "Lonely Wives" (Pathe), split week and vaude. Looks like around $5,000 this week, fair.

Blue Mouse (Hamrick) (650; 25-50), "Sit Tight" (WB). On the way to around $4,600, grand.

Rialto (Fox). "Dance, Fool, Dance" (M-G). Will do about $3,000, good.

Detroit Okay Despite Storm

Michigan $50,000 with Vallee—"Lynne" $40,000 at Fox—"Moon" Near $19,000

Detroit, March 10.

A bad snowstorm bordering on a blizzard hurt what chances several houses had of making some real money this week. But despite the tempest, which broke Saturday afternoon and lasted till this (Tuesday) morning, the Michigan, Fox, Downtown and United Artists will do enough to stay out of the red.

Rudy Vallee in person at the Michigan is playing to five and six shows a day and will wind up with a strong $50,000, maybe better. That's about $5,000 under what might have been with a break in the weather. The Fox with "East Lynne" is drawing plenty of femmes and will make money near $40,000.

Estimates for This Week

Michigan (4,045; 35-50-75)—"Royal Family" (Par). Rudy Vallee on stage is giving a lot of flaps a chance to get hot and bothered; bad weather will hold house to about $50,000, fine; last week "My Past" (WB) all right with McKinney's Cotton Pickers at $37,100.

Fox (5,100; 15-25-50)—"East Lynne" (Fox). Tear jerker doing okay with great name cast; young ones go for the names billed and the old ones for the memories the name of the picture brings up; okay near $40,000. Last week "Body and Soul" (Fox) at $34,000.

Fisher (2,700; 35-50-75)—"June Moon" (Par). With Jack Oakie not meaning much but will be fair at about $19,000. Last week "A Gentleman's Fate" did $21,300.

RKO Downtown (2,750; 15-25-50)—"Last Parade" (Col). Doing nicely around $17,000 pace. Last week "Millie" not so good near $16,000.

United Artists (3,000; 50-75)—"City Lights" (UA). Charlie Chaplin easing up a bit but still playing seven shows a day and will do about $25,000 this week; picture will have to stretch a bit for four weeks. Last week, its first, went $20,000 beyond average at $39,000.

Paramount (3,000; 35-50-75)—"Easiest Way" (M-G). Not doing so big, but will last a second week; first week will probably get $17,000. Last week "New Moon" (M-G) in its second week around $5,500, very low.

State (3,000; 15-25-50)—"Woman Hungry" (FN). Not doing so well at this house that is fast losing caste due to lack of pictures; will get about $6,000. Last week "Sit Tight" (WB) poor on $6,800.

Shubert-Detroit—"Trader Horn" (M-G) (3d week). Not doing so forte in its third week; after an opening week at $11,000, fell off in second to about $7,000.

K. C. FIGHTS WEATHER, NEWMAN AFTER $15,000

Kansas City, March 10.

Hit by the worst storm of the winter, this week's picture biz will plod uphill all the way.

In spite of a drizzling rain Friday business held nicely until night when a driving snow started and things were not so good. Saturday, with the transportation facilities badly handicapped, all houses suffered.

Estimates for This Week

Mainstreet (3,200; 25-35-50-60)—"Dracula" (U). Given snappy publicity and as stage play here twice; probably around $19,000. Last week "Last Parade" (Col) near $18,200.

Loew's Midland (4,000; 25-50)—"Dance, Fools, Dance" (M-G). Opened only fair but is expected to better $14,000. Last week "Reaching for Moon" (UA) fell down to $13,000.

Newman (1,890; 25-35-50-60)—"Honor Among Lovers" (Par). Extensive publicity divided between the feature and Helen Kane's personal appearance; lines a block long for Friday opening despite rain; house looking for big week of $15,000, despite weather. Last week "Little Caesar" (FN) picked up $12,700.

Royal (840; 25-50)—"Sit Tight" (WB). "It Pays to Advertise" (Par), last week's picture, was cut short a day to give the Brown-Lightner comedy a full week, as it is planned to open "Rango" here Thursday (12) ahead of "Trader Horn" at the Shubert; this week should show near $4,000. "Advertise" on six days $3,200.

Pantages (2,200; 25-50)—"Numbered Men" (FN). Stock burlesk still the draw with the picture merely a filler; shows few if any signs of building and this week will probably get about $5,500. Last week, with "Matrimonial Bed," near $5,800.

CINCY LIKES 'AUNT' AND VAUDE AT NEAT $23,000

Cincinnati, March 10.

(Drawing Population, 700,000)

Rain and snow the first three days of current week is hurting plenty. Erlanger-Grand is projecting "Trader Horn" at $1.50 top, but from a sorry advance sale business leaped into heavy division with initial showing and continues strong.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "Charlie's Aunt" (Col) and vaude. Laugh picture and ordinary stage fare heading for a good $23,000; last week "Once a Sinner" (Fox) and fair bill tumbled to $20,700, low for many weeks.

Palace (RKO) (2,700; 30-50) "Reaching for the Moon" (UA). May grab a neat $18,000; last week "Stolen Heaven" (Par), $14,000.

Lyric (RKO) (1,400; 30-50), "Easiest Way" (M-G). Enroute to $15,000, good; last week "Criminal Code" (Col) drew $13,000.

Capitol (RKO) (2,000; 30-50), "Fighting Caravans" (Par). Jaunting to a slow $13,000; last week "Dracula" (U) brought $16,000.

Keith's (Libson) (1,600; 30-50), "The Squealer" (Col). Looks like $4,500; last week "Numbered men" (FN) got $3,800.

Strand (RKO) (1,350; 25-40), "Beau Ideal" (Radio). Around average for $4,300; last week "Tol'able David" (Col) did a shade better than $3,000.

Family (RKO) (1,140; 20-35), "Men on Call" (Fox) and "Dracula" (U). Pulling at $3,800 gait; last week "Captain Applejack" (WB) and "Lion and Lamb" (Col) fetched a low $2,500.

MONTREAL IS WOBBLY, LOEW $11,000 ON BOXER

Montreal, March 10.

(Drawing Population, 600,000)

Etherizing the main stems the past few weeks has not done much toward boosting the flickers, with grosses consistently sliding so far in Lent. No sale rung up on at least a couple of houses this week.

His Majesty's has been running legit shows the past four weeks with more in sight, but none has hit any high spots. "Jean Steps Out," this week, figures to just about get by. The Palace has the best show in town and shoppers are always sold here on Garbo. "Inspiration" hints at $14,000 and may be better. Capitol running the usual double with "Resurrection" and "Modern Wives," while Conrad Nagel will help some. Loew's is depending more on Georges Carpentier as its vaude headliner to collect than on "Brothers." Imperial, another dual feature site, has "Virtuous Sin" as the main show and will be lucky to get $3,500. Nabes showing a little more life with Siamese Twins as part ofgrind.

Estimates for This Week

His Majesty's (Ct) (1,600; 50-$2)—"Jean Steps Out" (legit). Figures around $7,500. Ruth Draper last week good at start, but faded some; $8,500.

Palace (FP) (2,700; 40-75)—"Inspiration" (M-G). Garbo outlook is for a good $14,500. Last week "Cimarron" (Radio) lived up to expectations with $14,000.

Capitol (FP) (2,700; 60)—"Resurrection" (U) and "Modern Wives" (U). Conrad Nagel has a steady femme following and house may get $10,000. Last week "No Limit" (Par) and "Scandal Sheet" (Par), both mauled by censors, took around $9,000, not so forte.

Loew's (FP) (3,200; 35-60)—"Brothers" (Col). Will take back seat to Carpentier and vaude; indication is average around $11,000. "Cohens and Kellys in Africa" (U) around $10,500 last week.

Princess (CT) (2,300; 35-60)—"Kismet" (FN). Has been showing here at $1 top, which may cut gross to $7,000. Holdover week of "Reaching for the Moon" (UA) faded to $6,000; good on fortnight, this at around $18,000.

Imperial (FP) (1,900; 25-40)—"Virtuous Sin" (Par) and "Caught Stealing" (U). Walter Huston should help; $3,500 is fair estimate. Last week "Captain Applejack" (WB) and "Ex-Flame" (Tiff) flattened out to under $3,000.

Cinema de Paris (Ind) (600; 25-50)—"La Derniere Berceuse" (French). Maybe $2,000. Last week on "Chacun Sa Chance" (French), about $1,500.

NEWARK LACKS LUSTRE

Maybe $20,000 for "My Past" This Week—"Husbands" $17,000

Newark, March 10.

(Drawing Population, 850,000)

Nothing special this week. Bad weather cut into the current pictures getaway pace.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"My Past" (WB) and stage show. Will probably not quite reach $20,000. Last week "Father's Son" (FN), $21,000.

Capitol (WB) (1,200; 15-25-35-50)—"Reducing" (M-G). Should get $2,700. Last week "Man Who Came Back" (Fox) disappointed on $2,800.

Little (Newark M. P. Guild) (299; 35-60)—"Skandal um Eva" (Nero). Holdover may get $1,400. Last week it did $1,900.

Loew's State (2,800; 25-35-50)—"Inspiration" (M-G) and vaude. Should make an easy $20,000. Last week "Stolen Heaven" (Par) didn't quite reach $16,000.

Mosque (WB) (3,281; 25-40-50-65)—"Many a Slip" (U). Won't get over $6,000. Last week "Lottery Bride" (UA) did only $6,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Kept Husbands" (Radio) and vaude. May get $17,000. Last week "Dracula" (U) great with over $23,000.

Terminal (Fox) (2,000; 30-50)—"East Lynne" (Fox). Holdover will do well with $7,000. Last week fine at $11,000.

2d "Lynne" Week At $11,000—Balto.; 'Dracula," $10,000

Baltimore, March 10.

(Drawing Population, 850,000)

Chances for Sunday films here look rather slim according to late dispatches from Annapolis, where the State legislature is in biennial session. Those in the know around the state house predict that the Sunday amusement and sales bills now pending haven't got a chance.

Baltimore, the only city in the state with a population in six figures, wants home rule on the open Sunday question, but it can't get it without the consent of the farm boys. If it fails now it means the end of Sunday picture chances until 1934.

Strong film fare on tap this week and competition keen. Century has "The Southerner" and may do well although Tibbett's last, New Moon," handicapped him with local fans. "Illicit" got off to a big start at Keith's as also "Dracula" at the Auditorium. "East Lynne" is big at the New, where it is holding over.

Estimates for This Week

Century (Loew)—"The Southerner" (M-G) (3,200; 25-60). Title not considered ideal and Tibbett undoubtedly hurt here somewhat by "New Moon"; showing here instead of Stanley assures femme matinee draw and should reach $22,000. "Stolen Heaven" (Par) last week got flappers for about $19,000.

Stanley (Loew-Stanley-Crandall)—"Reaching for Moon" (UA) (3,600; 25-60). Fairbanks no longer surefire locally; will get nice and polite draw of maybe $18,000. "Devil to Pay" last week highly praised by press but didn't top $16,000, which was disappointing.

New (M. Mechanic)—"East Ly'nne" (Fox) (1,400; 25-50) (2d week). Is a screen wow here, Ann Harding getting most of the credit; should gross at least $11,000 on this holdover week. Did around $14,000 opening week.

Rivoli (Wilson Amus. Co.)—"Last Parade" (Col) (2,000; 25-60). Competition is keen and will hardly top fair $7,000. "Lonely Wives," last week, only $6,500.

Keith's (Schanbergers)—"Illicit" (WB) (2,500; 25-50). Started with rush and should get at least $14,000. "Millie" (Radio), a holdover last week, got $12,000; good.

Valencia (Loew-UA)—"Easiest Way" (M-G) (1,500; 25-35). Won't stampede this elevator house; same film also just fair at Stanley; not likely to top $3,000. "Scandal Sheet" (Par), last week, did fair $2,800.

Parkway (Loew-UA)—"Easiest Way" (M-G) (1,000; 25-35). Day-and-dating and better spot for class trade; should do about $4,200; "Scandal Sheet" (Par), last week, for pretty good $3,700.

Auditorium (Schanbergers)—"Dracula" (U) (1,500; 25-50). Started like a stand-out and is headed for money; in town on heels of stage version which played to plenty of people; looks like at least $10,000 for this house. Cimarron" (Radio), last and final week, $5,000.

Metropolitan (Warner-Equity)—"Little Caesar" (FN) (1,300; 25-50). Didn't do quite the expected when at the Century, but should be a good draw up here; maybe $5,500. Last week "Sit Tight" (WB), on holdover, $6,000; good.

Critics on N. Y. Dailies Run Into Double Slips on Current Talkers; '10c Dance' Going to $25,000, Strand

There'll be no fireworks along the big swingalong this week. Picture houses are now paddling upstream against the Lenten lull and finding it strenuous. Besides which it's income tax time.

Just to make it tougher a high and raw wind swept, a chilling downpour the length of the Island Sunday. It made radiators, poker, bridge and backgammon a pleasure and turned New York into a six day town this week. There were probably those who would have liked to have seen a picture, but there's still a percentage of people who believe that taxi fare added to a box office tap is madness—besides which there's the problem of finding a cab in the rain. Verily, Sunday was an aggravation to the film house boys.

Peculiar twist is the public crossing up the New York cricks as to what the scribes thought of the newcomers at the Publix twins. The reviewers doted upon Mary Pickford in "Kiki," and that talker will have to scramble to reach $25,000 on its first week at the Rivoli, which really means a second week isn't necessary and that will be the extreme limit. On the other end the press almost unanimously bombarded "Dishonored" at the Rialto which will pluck around a neat $45,000 from the main-stemmers. That's not a sensational figure for the house but it's an impressive array of numerals at this point in the season when there's an easing down all along the line. It can also make the publicity departments ponder the effect of New York reviews on their readers.

"Dishonored" carries a couple of sidelights in that it is drawing general word-of-mouth pannings from the eastern picture mob of all firms, but Paramount gave it an attention compelling campaign and there's not much doubt in this sector that the Dietrich name is no small factor. Besides which McLaglen and Fox are also getting a sweet publicity break from this one.

The Dead Line

The big de luxers aren't unwinding beyond the usual. It's currently a battle to get safely beyond the dead line. The Paramount, with Ruth Chatterton and "Unfaithful," ought to land in the vicinity of $65,000, more safe than brilliant, the holdover of "Easiest Way" has the Capitol casting uneasy glances at $60,000, and "Don't Bet on Women" will have to attach a super-charger if it's to see $78,000 at the Roxy.

Another holdover spot is the Mayfair where "Last Parade" has a chance to add a $30,000 second week, for a $69,000 fortnight. Meanwhile, attempts are being made to produce "Reaching for the Moon" for the Rivoli.

The Jolson and its film opera of "Pagliacci" has found it essential to make it a double feature program by reviving fairly recent releases, and Paramount sees fit to unfold "Tabu" at this site. It is the Murnau South Sea picture.

Estimates for This Week

Astor (1,120; $1-$2)—"Trader Horn" (M-G) (6th week). Continues safely though rush is past; probably at halfway mark now though not much under $20,000 would indicate better than 12 weeks.

Capitol (4,620; 25-85-$1.50)—"Easiest Way" (M-G). Stretched bit thin by lingering, besides which there was Sunday unexpected weather sock; anyway, around $60,000 this week after tossing off an $83,700 opening stanza.

Criterion (800; $1-$2)—"Reaching for Moon" (UA) (11th week). Departed Sunday (9) and Publix trying to get it as successor to "Kiki" at Rivoli; means house will stay dark unless something crops up. That's apt to be "Dirigible" (Col).

Cohan (1,395; 50-$1)—"City Lights" UA) (5th week). Will have to show brisker pace if it's to stay above $40,000 this week, as it starts on second month; has slowed 'way down and around $36,000 probable; last week, fourth, nosed past $49,000.

Central (916; 50-75)—"Ten Nights in a Barroom" (Indie) (2d week). Doing fairly, but out this week for "Ingagi" (Friday).

Globe (1,065; $1-$2)—"Cimarron" (Radio) (7th week). Due to come out late this month, regardless of business; has jammed up RKO on metropolitan and Broadway bookings; will play Mayfair before generally released in New York; giving way little at $15,600.

Mayfair (2,200; 40-$1)—"Last Parade" (Col). Caught on from start and trailing along smartly; currently one of two outstanding films in rather dull week despite holdover; will be around $30,000 this week. Last week, $39,200.

Paramount (3,664; 65-85-$1)—"Unfaithful" (Par). Figures to be near $65,000 this week, with Chatterton and no special stage aid; that's just all right; Mort Downey returns here Friday (13) as single. Last week, "Honor Among Lovers" (Par), failed to hold own and $58,300 not good.

Rialto (2,000; 40-65-85-$1)—"Dishonored" (Par) (1st week). Roundly smacked by most of reviewers but will do a smart $45,000 first week; enticing campaign concentrated on Dietrich plus Vic McLaglen; figure very good considering there's evidence of dearth of trade again.

Rivoli (2,200; 40-65-85-$1)—"Kiki" (UA) (1st week). Weak from gun despite glowing reviews, and stormy Sunday ruinous; doubtful of getting $25,000 on its first week, extremely poor here; one more week at most, with "Reaching for Moon" probably next; Par short of product to replace.

Roxy (6,200; 50-75-$1.50)—"Don't Bet on Women" (Fox). Evidencing no definite pull for this big house and will need spurs for $78,000. Last week "East Lynne" (Fox) steadily dropped away on its holdover until only around $75,000 was left, too low.

Strand (2,900; 25-50-75)—"Ten Cents a Dance" (Col). Sent in here with RKO jammed for outlet because of "Cim" at Globe; picture will do nice week around $25,000, and "Hot Heiress" (FN) next. Last week, second of "Father's Son" (FN), $18,900, satisfactory.

Warners (1,100; 50-75)—"River's End" (WB). Remake of silent will do moderately at, perhaps, $8,500. Last week, holdover of "Gorilla," 'way down.

Winter Garden (1,418; 35-85-$1)—"My Past" (WB) (1st week). Opened last night (Tuesday); picturization of "Ex-Mistress" with campaign working behind scrim to make that fact known.

"SOUL" CAN SNATCH $23,500 IN CAPITAL

Washington, March 10.

(Drawing Population, 450,000)

Interest getter for the current week is "Trader Horn" on its road-show display at the National. Otherwise film matters are about normal.

Estimates for This Week

Columbia (Loew) (1,232; 35-50), "Reaching for the Moon" (UA). Seems to be reaching for about $13,800; last week, second of "Inspiration" (M-G), pried forth $10,600.

Earle (Warner) (2,244; 25-30-40-60-70), "Father's Son" (FN). Ruth Etting on stage will help shove this one along to $21,000 this week; last week "Woman Hungry" near $17,400.

Fox (Fox) (2,434; 15-25-35-60), "Body and Soul" (Fox). Strong campaign for Elissa Landi and should get about $23,500; last week "East Lynne" (Fox) swamped everything in town by just missing $32,000, but didn't hold over.

Palace (Loew) (2,363; 25-35-40-60-70), "No Limit" (Par). Clara Bok won't hold this one up for more than $19,000; last week "Fighting Caravans" (Par) around $21,200.

Rialto (P) (25-30-50-60), "Lottery Bride" (UA). In for nine days and indicates about $9,500 for full stay; last week five days of "Damaged Love" may have reached $4,000.

Keith's (RKO) (1,875; 35-50), "Last Parade" (Col). Doing business and should clip close to $10,000; last week "Millie" (Radio) only about $7,000.

Snow Spoils Topeka Wk.

Topeka, March 10.

(Drawing Population, 85,000)

Heaviest snowfall of the winter Friday night and Saturday choked off what might have been a good week. Saturday's business always looked to as the one day when houses will be filled. Topeka starts its week on Mondays.

Estimates for Last Week

Grand (1,400; 50) (Fox), "Reducing" (M-G). Business steady all week; $4,100, good.

Jayhawk (1,500; 50) (Fox). Suffering from too much sex, neither "Passion Flower" (M-G) nor "Stolen Heaven" (Par) getting over; first film got $1,400 in three days, and the second $1,600; total of $3,000, poor.

Novelty (1,200; 35) (Fox), "Scandal Sheet" (Par) got good break from newspapers and made $700, good for this house on first three days; "Don't Bet On Women (Fox) proved too light at $600 last three days; total of $1,300, just fair.

RKO Raises Stage Show in L. A. to 8 Acts—Will Gross $17,000, $6,000 Up; State Is Ballyhooing Stage Shows

Los Angeles, March 10.
(Draw Pop, 1,500,000)

Box office that the live stage element is affecting grosses all over town is most sharply illustrated by the $6,000 which the RKO jumped with its current week's inauguration of the eight-act vaudeville policy. RKO's $17,000, considering the slough pictures book here, speaks for itself plenty. Four acts were added to regular four, with the extra turns not costing over $700 on the week.

At the State, with much ballyhoo over the induction of Vic Ince, m. c., that house has also topped $25,000 two weeks running. "Min and Bill" will hit $27,000 this week. Last week's poor start wound up with a healthy $26,000 for "Easiest Way," due to the abnormally strong matinee trade and the stage show bally.

In Hollywood Pantages jumped $3,000 because of the overly strong stage show with extra local trimmings. "Royal Family," current, $13,000 as against last week's "Fighting Caravan" at $10,300 tells the celluloid story.

Better

Business generally improved all over town. "Unfaithful," at the Paramount, again evidenced Ruth Chatterton's strong pull locally, with almost $25,000 indicated, or $7,000 better than last week. United Artists, with "Reaching for the Moon," has some customers around for a change, with $19,000 on opening week.

On the other side, the $40,000 to under $20,000 range for the Los Angeles in its sixth week in business might be ascribed to lack of stage trimmings. "Aloha," the house's first talker, is fair at $18,000, with nothing but the usual shorts and a pit orchestra. With atmospheric prolog or other stage trimmings the Los Angeles might have done better, but dismissed its entire stage personnel after the Chaplin run.

The Warner houses, especially the Downtown, are light. "Captain Applejack" at $8,000 is poor, and "Viennese Nights," at the Hollywood, at $12,000, just fair.

Estimates for This Week

Boulevard (Fox)—"Fighting Caravans" (Par) (2,164; 25-50). Dipped trifle $3,000. Last week "Min" came back $3,000.

Carthay Circle (Fox) — "East Lynne" (Fox) (1,500; 75-$1.50) (5th-final wk). Down to $6,000. "Strangers May Kiss" open 13.

Chinese (Fox)—"Trader Horn" (M-G-M) (2,028 50-$1.50) (7th wk). Eased $5,000 to$1 7,000, but still strong.

Criterion (Fox) — "New Moon" (MGM) (1,600 25-75) (3d-final wk). At $13,000 for final two days. "Dance, Fools, Dance" opens March 10. Last week $7,500. Picture lasted little over two weeks.

Egyptian (UA-Fox) — "Bachelor Father" (MGM) (1,800 20-65). Pepped up to $4,300. Last week of "Passion Flower," $3,400.

State (Loew-Fox)—"Min and Bill" (MGM) (2,024 25-$1). Strong at pop prices at $27,000 with stage show ballyhoo further helping. Last week "Easiest Way" built up stronger than first three days indicated, winding up at over $26,000.

Los Angeles (Gumbiner)—"Aloha" (Tiff) (2,000 25-$1.50). Just $18,000 indicated. Not bad following Chaplin's five weeks, and also considering absence of stage trimmings. Last week Chaplin's final, under $28,000.

Orpheum — "Cimarron" (RKO) (2,270 50-75) (5th wk). Last week's $15,500 decided against sixth week. "Millie" opens March 13.

Pantages (Fox) — "Royal Family" (Par) (2,700 20-40-65-90). Stronger pace at $13,000 than last week's $10,300 for "Fighting Caravans." Stronger stage show helping.

Paramount (Publix) — "Unfaithful" (Par) (3,959 25-75). Muchly improved under $25,000. Last week "Honor Among Lovers" just over $18,000, light.

RKO — "Behind Office Doors" (RKO) (2,950; 30-65). Indicated $17,000 tells story for new eight-act vaude stage policy. Over $6,000 better than last week's $10,800 for "Lady Refuses."

United Artists (Pub-UA) — "Reaching for Moon" (UA) (2,100 25-$1) (1st wk). At $18,500 strongest pace here since Harold Lloyd last November. "Rango," jerked prematurely, clocked $13,000 for 12 days.

Downtown (WB)—"Captain Applejack" (WB) (1,800; 50-75). Poor at $8,000 with title and absence of screen names not helping. Last week "Illicit" on the holdover did $11,000.

Hollywood (WB) — "Viennese Nights" (WB) (2,756; 25-75). Will better $12,000, just fair. "Illicit's" 2d week last week did $12,000. "Sit Tight" opens Friday (13) day and date with Downtown.

Chaplin Making Close $9,000 Race at Ritz–Bama

Birmingham, March 10.
(Drawing Population, 325,000)

Chaplin should take the dough this week. Picture at the Ritz is going to test the drawing power of this house without vaude. If this one can't draw then it'll be just too bad.

Fashion show on the stage at the Alabama has been widely advertised through tie-up with "News." There are about 60 local girls taking part who will draw their friends and relatives. There is no vaude, stock or burlesque in town.

Estimates for This Week

Ritz (RKO) (1,600; 25-50)—"City Lights" (UA). Opened Saturday to hotsy-totsy biz; 10c increase in prices and plenty of kids; should do $9,000, which is a heap better than house has been used to. "Beau Heal" (Radio) closed Friday after a poor week; around $3,500.

Alabama (Publix) (2,800; 25-35-60)—"Scandal Sheet" (Par). Should sock plus fashion show containing home town girls as asset draw. $9,000. Last week "Inspiration" (M-G) played to $9,500.

Strand (Publix) (800; 25-40)—"Illicit" (WB). Advertised for sometime and should get $3,000. Last week, "Passion Flower" (M-G) got $3,000.

Empire (Wise) (1,100; 25-50)—"Kismet" (FN). Will have to draw on publicity alone as Otis Skinner is not well known here; maybe $3,500. "Little Caesar" (FN) last week wowed at $4,500.

Galax (Publix) (500; 15-25)—"Great Meadow" (M-G). A question whether Johnny Mack Brown, an Alabama boy, can pull them in; originally booked for Strand but switched for another and will take in about $900. "Sinner's Holiday" last week, $1,000.

Trianon (RKO) (625; 20-25)—"Aloha" (Tiff). Started off well and with plenty of sunshine will catch time killers in mats; evenings so-so; with "Third Alarm" on last half about $1,000 in all. "Millie" (Radio) ended a two weeks' run last week to $1,100.

SEATTLE'S SNAPPY WK. ALL HOUSES GOING WELL

Seattle, March 10.
(Drawing Population, 450,000)

Four of the new attractions all Metro this week. "Trader Horn" is being road-showed at $1.50 top at the Met and will do well in its 11 days.

That also goes for "Sit Tight," which, too, will go 11 days as planned.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Easiest Way" (M-G). Lots of special exploitation. Looks good for $14,000. Last week "Body and Soul" (Fox) for $12,500, all right.

Fifth Avenue (Fox) (2,400; 25-35-50), "Inspiration" (M-G). Folks seem to like this sort of dish, not mere dabs, but whole gobs of hot romance; headed for $19,000 on 10-day stay. Last week, five days, "Man Who Came Back" (Fox), $5,500, weak, after seven good previous days.

Fox (2,300; 25-50), "Parlor, Bedroom and Bath" (M-G). Just going along fairly and may reach $5,000. Last week "Great Meadow" (M-G), $5,500.

Blue Mouse (Hamrick) (950; 25-50), "Sit Tight" (WB). Going over well and $8,500 on 11 days.

Music Box (Hamrick) (900; 50), "City Lights" (UA). Third week at this house looks fair with $5,300 in sight. Last week same picture did $7,400.

Liberty (Jensen-von Herberg) (2,000; 15-30), "Sinners' Holiday" (WB). Heavy billing is helping with week looking like great $7,000. Last week "Jaws of Hell" did $6,200.

Orpheum (RKO) (2,700; 25-60), "Last Parade" (Col). Not bad at $12,000 clip. Last week oke with "Dracula" (U) on $15,000.

Metropolitan (Erlanger) (1,460; 50-75-$1-$1.50), "Trader Horn" (M-G). Reserved seats here. In for 11 days and widely billed; should be around $25,000 on full stay, good.

'HONOR' ABOUT $23,000, 'PARADE' $13,000–BUFF.

Buffalo, March 10.
(Drawing Population, 500,000)

Good takings in order at all picture houses this week. Business spread out to even levels all round with no peaks in evidence.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40)—"Honor Among Lovers" (Par). Opened well but lacks outstanding features; takings point to $23,000. Last week "Reaching for the Moon" (UA) slightly better than recent pace at $26,500.

Century (Publix) (2,400; 40-60)—"Dracula" (UA). Off to great start and holding up with $16,000 indicated. Last week "Resurrection" (U) bogged down to $7,800.

Hipp (Publix) (2,400; 40-60)—"Finn and Hattie" (Par) and vaude. With top-notch vaudeville seems headed for $14,000. Last week "Other Men's Women" so-so, $12,100.

Great Lakes (Fox) (3,400; 25-35-50)—"Easiest Way" (M-G). Favorable comment and may get $22,000. Last week "Body and Soul" (Fox) down to around $18,000.

Lafayette (Ind) (3,400; 25)—"Last Parade" (Col). Second best opening house has had and going strong; should reach $13,000. Last week "Painted Desert" (Pathe) felt lack of demand here for westerns, $10,000.

Storm Smacks Boston—'Parlor' Weak on $16,000

Boston, March 10.
(Drawing population, 850,000)

A rip-roaring northeaster sailed into the Hub Sunday and destroyed prospects for a very fine week in film houses. Fine, spring-like weather arrived Monday when the storm left and will keep more persons outdoors than in theatres. So the week will be ordinary.

"City Lights" will drop as a leading light, with its gross this week aimed at about $14,000. "Coming Soon" billings of the Chaplin show in tank towns around Boston is keeping plenty of 'em out of the Tremont and waiting for the chance to see it for 25 cents.

The big Met may get off with $36,000 for "Honor Among Lovers," and the two Keith houses will not turn handsprings, though the new Keith's looks tol'able with "Millie."

Smaller houses will not go over average and last week's grosses were held down somewhat by two days of stormy weather.

Estimates for This Week

Met (Publix) (4,380; 50-75) "Honor Among Lovers" (Par). With no special feature on stage house will drop to around $36,000 or less this week. Ted Lewis's band and "Father's Son" (FN) got a fine $45,400 last week.

Loew's State (4,000; 30-40-50) "Parlor, Bedroom and Bath" (M-G). Looks like this comedy will get weak $16,000 with a slow start. Last week's gross was $19,500 on "Reaching for the Moon" (UA).

Keith's (RKO) (4,000; 35-50-60) "Millie" (Radio). Seems good for near $25,000 this week. "Cimarron"

(Continued on page 27)

Denver Spotty; 'Dracula,' $14,000–'Lynne' $10,000

Denver, March 10.

The two bright spots this week are the Huffman houses. At the Aladdin "East Lynne" is making them put the ropes up and there's plenty of favorable word-of-mouth.

At the Tabor "Dracula" is running shivers up and down the spines of full houses.

Estimates for This Week

Aladdin (Huffman) (1,500; 35-50-75)—"East Lynne" (Fox). Will be near $10,000, fine considering house does not open until 2 p. m. "Men on Call" (Fox) last week finished with $6,000.

Denver (Publix) (2,300; 25-35-65)—"Millie" (Radio). Indications of fair $17,000. Last week "Easiest Way" (M-G) backed by Lillian Roth in person, took a spurt for $18,700.

Paramount (Publix) (2,000; 25-35-50)—"One Heavenly Night" (UA). Doubtful of reaching $10,000, poor. Last week "Little Caeser" (FN) did $9,100.

Rialto (Publix) (1,040; 25-35-50)—"Conquering Horde" (Par). Fair at maybe $3,500. "The Gorilla" (FN) last week did $2,800, 'way off.

Tabor (Huffman) (1,900; 25-35-50)—"Dracula" (U). Nearly to record with $14,000 this week. Last week weather kept "Ten Cents a Dance" (Col) down to $10,000.

Philly Goes for 'Lynne,' $29,000, Fox; 'Heaven' $16,000 Despite Censor Cuts

Philadelphia, March 10.

Despite Lent and income tax, Philly's downtown film houses promise some excellent business this week, and, barring very bad weather, some good grosses are expected.

The Mastbaum appears to be headed for a good $46,000 week with "Gentleman's Fate" and a corking stage show. John Gilbert and the late Louis Wolheim are being given equal billing. "Dracula," which turned in a strong first week at the Stanley, and is rated having a very good chance for a three weeks' stay, should better $20,000 and may even touch $22,000. "East Lynne" is attracting plenty of customers to the Fox and should make a fortnight's run. Critics and patrons both enthusiastic.

"Dance, Fool, Dance," is in its second and final week at the Boyd. Management had hoped to hold it a third week, but attendance is sliding. "Trader Horn" has settled down to steady if not sensational business at the Chestnut, matinees being the weak link.

Downward plunge of "City Lights" was more or less checked late last week at the Erlanger, and it looks good for around $19,000 this week. Run, however, is strictly limited, from indications. Nancy Carroll's "Stolen Heaven" won raves from the reviewers and, except for the harm done by silly censor cuts, looks due for a good week.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Gentlemen's Fate" (M-G). Started rather well and figures $46,000 this week; strong stage show. "Millie" (Radio) just grazed $45,000 last week, all right but not big.

Stanley (3,700; 35-50-75) — "Dracula" (U). Good activity right along and looks sure for $20,000, maybe $22,000 on second week. Last week, $27,000 for same film.

Chestnut (1,800; 50-$1-$1.50) — "Trader Horn" (M-G). Holding steadily in third week despite matinee weakness; about $15,000 last week.

Erlanger (1,900; 50-$1) — "City Lights" (UA). Downward trend checked late last week, but hard to see how it can last more than another fortnight after this week; may get $19,000 this week, its third. Last week $25,000.

Fox (3,000; 35-50-75) — "East Lynne" (Fox). Looks strong and $29,000 indicated; may even beat $30,000. "Girls Demand Excitement" (Fox) last week taken out after four days, a poor $12,000; "Lynne" in first two days did $11,000.

Keith's (1,800; 35-50-75) — "Stolen Heaven" (Par). Although censors have done their best to ruin it, well liked and should get around $16,000; "It Pays to Advertise" (Par) bad last week with $8,000 in four days; "Stolen Heaven" got around $6,000 Wednesday and Thursday.

Boyd (2,400; 35-50-75)—"Dance, Fools, Dance" (M-G). If it gets $16,000 on second week will be doing well. In first week grossed $26,000; originally figured for three weeks; "Kiki" (UA) follows.

Stanton (1,700; 25-65) — "New Moon" (M-G). Should it hit $10,000 in this, its second week, operetta may be held third week, but $8,000 more likely.

Earle (2,000; 25-65)—"Fair Warning" (Fox). Gene Dennis held over on stage, but not over $18,000 indicated; "Aloha" (Tiff) got $19,000 last week.

Karlton (1,000; 50)—"Captain Applejack" (WB). Critics liked but fans aren't so enthusiastic; no more than $5,000; "Cimarron" (Radio) got $6,500 last week.

Arcadia (600; 50)—"Finn and Hattie" (Par). No more than $3,000; "Fighting Caravans" (Par) $3,500 last week.

Trailers Blame It All On Censors; $14,000 For 'Parade'—Columb.

Columbus, March 10.
(Drawing Population, 475,000)

The old town is certainly observing Lent. Church revivals are pulling nightly and while film business has slowed it's not bad.

All quiet now on the censorship front although several theatres are using new screen displays before each feature advising the audience that anything which doesn't look or sound right is the fault of that body and not the apparatus.

Estimates for This Week

Palace (Keith)—"Last Parade" (Col) (3,000; 25-50). Should get $14,000 this week, not bad. Last week "Stolen Heaven" (Par) did nice $14,300.

Ohio (Loew-UA)—"Fighting Caravans" (Par) and unit (3,074; 25-50). Will surprise if bettering $15,500. Last week "Body and Soul" (Fox) hit good $18,200.

Broad (Loew-UA) — "Dance, Fools, Dance" (M-G) (2,500; 25-50). Joan Crawford local draw and maybe $16,500. Last week "Reaching for the Moon" (UA) fell off badly at finish for $15,800.

Grand (Neth)—"My Past" (WB) (1,100; 25-50). Badly butchered by censors but still getting above average attendance; looks good for $5,500. Last week "Finn and Hattie" (Par) closed at $4,650.

Majestic (Keith)—"Painted Desert" (Pathe) and "Atlantic" (BIP) (1,100; 15-30). An average $4,000. Last week this split week house fell to $3,550.

Albee-Fox in Brooklyn Strong, $30,000–$37,000

Brooklyn, March 10.

Fox and "East Lynne" had a grand send-off in the reviews, and will be okay despite tough weather.

Estimates for This Week

Paramount — "Unfaithful" (Par) (4,000; 35-50-75). Opening rather weak and probably around $45,000; Borrah Minevitch may account for definite position of business. Last week "Honor Among Lovers" (Par) and Mort Downey's radio act, $62,500. Great.

Fox—"East Lynne" (Fox) (4,000; 25-50-75). Looks like $37,000; house is wide-awake now and employing snappy exploitation stunts. Last week, "It Pays to Advertise" (Par) not so good, a bit past $20,000.

Albee—"Last Parade" (Col) and vaude (3,240; 35-40-60-75). Indications of $30,000 or better; fine. "Dracula" (U) last week around $25,000 on holdover.

Metropolitan (Loew)—"New Moon" (M-G) (3,577; 35-40-50-75). With vaude, around $21,000. "Inspiration" (M-G) last week, $27,500.

Strand (Warner)—"Father's Son" (FN) (2,800; 35-50-60-75). Pleasant film will do about $13,000, fair. "Illicit" (WB) to about $17,600 last week.

LOUISVILLE FAIR

Rialto Steals National's Stage Show Biz After Latter Revives Acts

Louisville, March 10.
(Drawing Population, 500,000)

Cold, rain, Lent and income tax are hurting some grosses, but a good film continues to show a profit. After forcing the return of stage policies to Louisville, the National is now on a straight film basis and the going looks hard because of the scarcity of drawing product for this house. RKO acts at the Rialto did it.

"East Lynne" looks like the only h. o. this week at the Strand. Rin-Tin-Tin is on the Rialto stage.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Not Exactly Gentlemen" (Fox). McLaglen in a western may build to a good $5,300. Last week "Girls Demand Excitement" (Fox) not so forte; $4,100.

Brown (Brown) (1,509; 15-25-40)—"Kept Husbands" (Radio). Does not promise more than average $4,200. Last week "The Pay-Off" (Radio), around $4,700.

Mary Anderson (RKO) (1,387; 25-30-50)—"Third Alarm" (Tiff). Little to recommend it here; indicates $3,500. Last week "Finn and Hattie" (Par), did fairly, $4,300.

National (Bass) (2,300; 25-40-50)—"The Single Sin" (Col). Looks like tough sledding here without stage bills. Crowds left house flat after first week of stage opposition (RKO); current film may draw $4,000. Last week $5,300 on "Madonna of Streets" (Col) and F-M unit which made retaining of stage fare impossible.

Rialto (4th Ave.) (2,940; 30-40-50)—"It Pays to Advertise" (Par). Six acts of RKO vaude featuring Rin-Tin-Tin; fair bill should hit close to $9,500. Last week first vaude show and "Don't Bet on Women" (Fox) grossed $10,000.

State (Loew) (3,252; 30-50-60)—"The Southerner" (M-G). Ordinary at $11,000 this week. Last week "Reaching for the Moon" (UA) okay at $12,600.

Strand (4th Ave.) (1,865; 30-50)—"East Lynne" (Fox). Ann Harding might remain for second stanza; strong opening promises $7,500. Last week "Dracula" (U) too shivery for wide local appeal but reached $5,700, good.

WARNER STOCK BREAKS 12

Issue Cracks Double Bottom, 11¾; Bonds Repeat 50 Level; Loew Weak, 57

By AL GREASON

Warner Bros. stock on the big board broke through 12 yesterday, violating the double bottom it had resisted during more than a week of violent attack. At the same time on heavy dealing in the bond list, the Warner debentures were forced back for a time to their former extreme low at 50 flat, closing at 52½, net off ½. Dealings totaled $250,000.

The rest of the amusements were under fairly severe pressure as the consequence of the performance in Warners which has been under the spotlight lately and seems to have furnished the cue to traders in the theatre securities.

Special pressure came into Loew which reacted to 57 flat, not far from its bottom on the current setback. This stock, together with most of the other amusements, finished the day at close to their lowest prices for the session. RKO was an exception to the rest of its group, showing a fair degree of resistance under attack. Performance in Fox about paralleled that in Loew, the stock ending the day with a net loss of more than 2 points at 32⅝. Friends of the amusements took what comfort they could from the fact that volume dropped off on the decline, although, to be sure, that was little enough to encourage optimists. Con. Film common was very weak, going close to 10 and not more than 3 net.

There was nothing in the performance of the rest of the industrial list to explain special weakness among the amusements. United States Steel issued its tonnage report at noon, showing a sharp drop in orders for February. It was bad news, but the market took it courageously.

Leading stocks elsewhere did remarkably well. Consolidated Gas, for instance, achieving a new peak for the year and longer at 107⅜.

Warners' Depressing Effect

Monday's session was mixed enough and confusing enough to puzzle any tape reader. Bull pool sponsors seemed to have taken new heart, while special stocks were in unqualified retreat. Auburn, Case and Worthington Pump, notorious click operations, jumped sharply. Most of the utilities did well. Consolidated Gas was within a fraction of its best since last summer, while all the oils broke badly, Standard of Jersey crashing through 45 for a new low for the year. Some of the rails were a little up and some a little down, but generally the market average showed a trivial loss.

Among the amusements there was no doubt that as a group they were lagging behind the general market, slipping first and furthest in moments of pressure and straggling listlessly during the intermittent bulges of the day. For the moment nobody can tell whether Wall Street is trying to sense something wrong deep within the film business or the tape movements are merely in sympathy with special weakness in Warners. Monday Warners' stock was easily pushed back to a double bottom at 12, and poised there for an hour during the afternoon, with its friends waiting breathlessly to see it break through that double bottom. It didn't, although some pretty large blocks of stock were thrown on the market near the low, several of them above 5,000 shares for a single transaction.

After hanging on the edge, strong support came in and the issue rallied to close at 12¾, off net ⅝ on the day. Meanwhile an assault of even more determined character was directed against the company's bonds which sank to 50, a new bottom since their listing. Tip right along has been that the bonds probably would furnish the index to the stock movement, and so it proved. In the last half hour the bonds rallied 3 points from the low, closing at 53. Transactions in the convertibles totaled $190,000, while the turnover in the stock reached the impressive volume of 125,000 shares. Almost any kind of an explanation is to be heard. Most of the stories seek to make it appear that the stock is under attack with a view to wresting control and using the Warner property in a merger with one or another of the other companies. Whether such an operation could be undertaken, with the government suit pending on the Fox-Loew and the Warner-First National transactions, is doubtful.

Warner Statement

Late in the afternoon, and after the market had closed, Warners issued a balance sheet showing its picture business up to Nov. 30, first fiscal year quarter, but it was difficult to interpret it. Statement itself showed bank loans expanded by $1,000,000 from the previous statement, but an attached note, issued with the statement, stated that the bank loans had been reduced by $1,000,000 since the balance was struck.

If the issuing of the statement was designed to allay the fears of stockholders, made nervous by the ticker performance, it scarcely achieved its purpose, particularly after the publication of the first quarter income statement a week or so ago showing 39 cents a share earned net. Income account for instance disclosed that in 1930 interest charges represented something like 36% of total income, compared to an interest charge of only 15% of income for 1929. Estimates put out in the Street at that time were to the effect that interest on funded debt for the 1931 year would be even higher, $6,300,000 by one calculation. The balance sheet had nothing in it to counteract this sort of bearish propaganda. Particularly in the face of the recent slump in the bonds, and their spectacular crash on Monday preceding the coming out of the statement. Action of the bonds seemed to make it plain that something was radically wrong inside the capital structure. Banking connections of the company could offer no explanation for the bond action except that it was "the result of manipulation."

Whole Warner situation reacted against the other theatre stocks in somewhat the same manner that the Fox affair did during the early weeks of last year. The leading issues made an effort to stand off attack, but it was more skillful than convincing.

Par. Affected

Paramount opened higher in an effort to carry through the improvement of Saturday, but the bull drive was soon discouraged by offerings. Stock slipped during the morning to 43⅛, and the bulk of the day's transactions were done below 44, with a spurt in the final dealings to 44⅜, up net ⅛. Performance was not at all satisfying, and when the bellwether of the amusements couldn't do anything, there was small incentive to try a demonstration elsewhere.

The Fox-Loew group were irregular. Fox "A" was up ¾ at the close; Loew was net off by about the same margin, and General Theatres lost ⅛ on a minimum of dealings. Obviously the maneuver was merely to hold the line rather than take the aggressive, pending the clearing up of the Warner market position.

RKO made the best showing of the group, churning around inside a fairly narrow range and ending the

(Continued on page 27)

Yesterday's Prices

		High.	Low.	Last.	Net Chg.
5,100	Con. F.	13	10⅛	10¼	−3⅜
2,100	East. K.	18⅝	17¼	17¼	− ⅜
5,600	Fox	34½	32⅝	32⅝	−2⅛
1,100	Gen. T.	13¼	12¾	12⅞	− ¼
6,300	Loew	59	57	57	−1⅞
4,200	Par. P.	44½	43⅜	43⅞	− ½
600	Pathe	2¼	2	2	− ⅛
78,400	RCA	25¼	24¼	24½	+ ⅛
18,200	RKO	22⅜	21⅜	21¾	− ¼
1,300	Shub	8⅜	7⅞	8	− ⅜
81,000	W. B.	12⅞	11¾	12	− ¾
	CURB				
2,100	Col. P.	20¾	20¾	20¾	+ ⅜
1,500	Fox T.	5	4⅞	4⅞	− ⅛
700	Gen. T. pf.	28¾	28¾	28¾	− ½
200	Tech.	13	12¾	12¾	− ¼
	BONDS*				
$2,000	Gen. Th.	65½	65½	65½	− ¾
10,000	Loew w.w.	108	108	108	+ ⅞
6,000	Pathe	69¾	69½	69¾	+ ⅝
216,000	W. B.	53	50	52½	− ½

* Sales and prices at 2 p. m.

SHUBERTS' 6 MOS. RED

Concern Reports Deficit of $1,123,289 for Best Half-Year

Shubert Theatre Corp., reporting for the six months to Dec. 31, 1930, reveals a net loss after depreciation, amortization and interest, of $1,123,289.

This compares with a deficit of $972,055 for the whole year of 1929. The July-December period for all amusements, and particularly for legitimate theatres is the most profitable part of the calendar year.

In the same six months of 1928 net profits available for the common stock was $470,822, equal to $2.51 a share. Same period in 1927 showed $3.75 a share net. Stock paid $5 a year, beginning in Sept., 1926, and continued until Sept., 1929.

Warners' Assets $228,000,000 With Cash on Hand $6,000,000 as of Nov. 29

Total assets of Warner Bros. are currently listed at $228,414,032. This is a drop of around $21,771,411 as for 1930. The figures take in all of the WB susids including radio and record division, the music campanies, studios and Brunswick Phonograph Company.

In the consolidated balance sheet which the company has released as of Nov. 29, 1930, the end of the WB first quarter, shows cash on hand of $6,169,982. Bank loans which on Nov. 29, 1930, were $3,500,000, are reduced to $2,500,000. This is around $500,000 above 1930. In addition to stated current assets which total $35,620,869, the balance sheet indicates trade accounts receivable and inventories of the radio and record division around $5,696,107.

Current liabilities totaled $18,403,715. The current ratio on March 1, 1931, is given as practically unchanged. Land, buildings, etc., on Nov. 29, 1930, after reserve for depreciation and amortization, were $164,614,464. This compared with $163,767,356 on Aug. 31, 1930.

Good will is stated as $8,435,914, or an increase of around $18,000 over the preceding year.

The balance sheet is issued probably to indicate that WB contrary to rumors is financially healthy. Execs report having scouted the rumors that extra financing of some sort is needed, but say it is not intended nor necessary.

RKO NET $1.45 A SHARE; 1930 EARNINGS RISE

RKO reported for the year to Dec. 31, 1930, net profits of $3,385,628, or $1.45 a share, compared to the per share net for the previous year of 92 cents, an increase of about 58%.

Betterment of earnings was even higher than that since the 1929 net was based on 500,000 less shares outstanding. Taking the 1930 net in comparison with that of 1929 (it was $1,669,564 that year) the increase equals 103%. In addition the report points that in the 1929 total there was a profit item of $525,035 arising outside of operation and presumably non-recurrent. The 1930 statement shows profits of this kind at only $36,197. Making allowance for this the 1930 operating profit was 193% above that of 1929.

Operating surplus is set down as $5,055,192. Provision for Federal income tax appears as $575,000. Income, including theatre admissions at $50,646,182, and film rentals and sales $16,463,304, was $71,357,831. Salaries to performers and others and film service, represented $330,500,450.

Current assets in the balance sheet appear at $15,200,614, including cash, $2,536,145. Current liabilities are set down at $5,702,481.

The income statement does not give any consideration to the profitable prospects of large profits from "Cimarron" and "Millie," two recent releases which give promise of greatly improved quality of picture production under RKO auspices.

The additional 500,000 shares of stock represent stock issued or paid for the acquisition of new theatres or other properties.

INCORPORATIONS

California

Sacramento, March 10.

P. R. & L. Theatres, Ltd., County of Los Angeles, capital stock $10,000, $300 subscribed. H. M. Popkin, Ray M. Robbins, P. Lasher.

Certified copy of the charter of the **Hughes Franklin** Midwest Theatres Corp., Ltd., Reno, Nev.

Certified copy of the charter of **H. B. F. Corp., Ltd.**, Reno, Nev.

Peptimist Motion Picture Corp., Ltd., Los Angeles, capital stock $25,000, $300 subscribed. L. Jack Sherry, Sid Karns, W. I. Edwards, George H. McKean, Howard F. McKean.

WARNER BROS. FINANCIAL STATEMENT

This statement of the financial position of Warner Bros., as of Nov. 29, 1930, was issued this week, following its announcement last week of net for the quarter ending the same date:

WARNER BROS. PICTURES, INC., AND SUBSIDIARY COMPANIES — November 29, 1930.

ASSETS

CURRENT AND WORKING ASSETS—			
Cash		$6,169,982.41	
Notes, drafts and acceptances receivable		1,017,031.71	
Current accounts—			
Trade customers (other than radio and record divisions)	$2,833,311.56		
Sundry accounts receivable	617,252.14		
Notes and accounts receivable from officers and employees	248,157.72		
		3,698,721.42	
Inventories—			
Film and Vitaphone productions—			
Released, at cost, less amortization	$10,924,564.81		
Completed, but not released, at cost	9,636,239.11		
Productions in progress, at cost	474,825.03		
	$21,035,628.95		
Positive prints, raw film and supplies	960,200.43		
	$21,995,829.38		
Inventory of theatre accessory and music divisions	279,933.82		
		22,275,763.20	
Rights and scenarios unproduced, at cost		1,287,542.15	
Advances to producers, less reserve and advance royalties		1,231,828.58	
			35,680,860.47
RADIO AND RECORD DIVISION (assets subject to realization owing to existing trade conditions)—			
Trade accounts receivable, less reserves		$1,788,758.46	
Inventories of merchandise finished and in process of manufacture, raw materials, supplies, etc., less reserves		3,907,349.13	
			5,696,107.59
MORTGAGES RECEIVABLE			555,624.92
DEPOSITS TO SECURE CONTRACTS AND SINKING FUND DEPOSITS			2,432,320.92
INVESTMENTS AND ADVANCES—			
Investments in and advances to affiliated companies, less reserve		$4,142,227.67	
Investments in participation of profits, license rights, etc.		2,402,621.19	
Investments in and advances to wholly owned foreign subsidiaries not consolidated herein		226,106.48	
Shares in building and loan associations (partly pledged)		677,304.15	
Miscellaneous investments		76,943.96	
			7,525,203.45
FIXED ASSETS, at cost, less depreciation and amortization—			
Properties owned and equipment		$132,272,627.76	
Properties leased and equipment		32,018,161.60	
Cash reserved for construction		323,674.92	
			164,614,464.28
DEFERRED CHARGES—			
Development expenses unamortized		$337,563.88	
Bonds and note discount unamortized		890,546.03	
Prepaid interest, insurance, rents, taxes, etc.		2,245,417.51	
			3,473,527.42
GOODWILL			8,435,914.77
			$228,414,032.82

LIABILITIES

CURRENT LIABILITIES—			
Notes payable—			
Secured by shares of building and loan associations (per contra)	$28,000.00		
Unsecured—			
Banks	$3,500,000.00		
Others	27,000.00		
		3,527,000.00	
			$3,555,000.00
Purchase money obligations			1,900,614.38
Accounts payable and sundry accruals			10,714,435.91
Due to affiliated companies			84,329.94
Royalties payable to outside producers and participants			888,051.46
Reserve for Federal income taxes			260,000.00
Advance payments of films, deposits, etc.			992,283.83
			$18,403,715.52
DEFERRED INCOME			425,403.50
REMITTANCES FROM FOREIGN SUBSIDIARY COMPANIES, HELD IN ABEYANCE			764,538.35
PURCHASE MONEY OR CONTRACTUAL OBLIGATIONS, MATURING SERIALLY AFTER ONE YEAR			1,187,000.00
MORTGAGES AND FUNDED DEBT—			
Optional 6% convertible debentures series, due 1939		$12,838,000.00	
Less—Held in treasury		280,000.00	
		$12,558,000.00	
Mortgages and other bond issues (including $4,769,924.14 maturing within one year)		61,582,586.43	
			104,140,586.43
PROPORTION OF CAPITAL STOCK AND SURPLUS OF SUBSIDIARY COMPANIES APPLICABLE TO MINORITY STOCKHOLDERS			1,870,604.79
RESERVE FOR PREMIUM OF DEBENTURES AND CONTINGENCIES			1,298,995.47
CAPITAL STOCK—			
Authorized—			
7,500,000 shares of common stock with par value.			
785,604 shares of preferred stock without par value (liquidating value $55 per share).			
Issued and outstanding—			
3,767,593.268 shares of common stock			
103,107 shares of preferred stock			87,819,629.13
EARNED SURPLUS, per annexed statement			12,504,559.72
CONTINGENT LIABILITIES—			
As guarantors and/or endorsers of mortgage bonds of affiliated companies		$4,300,000.00	
Commitment for repurchase of £299,500 Australian exchange for		1,198,000.00	
As guarantors of contested income tax maximum liability		100,000.00	
Damages of arbitration proceedings—amount indeterminable.			
			$228,414,032.82

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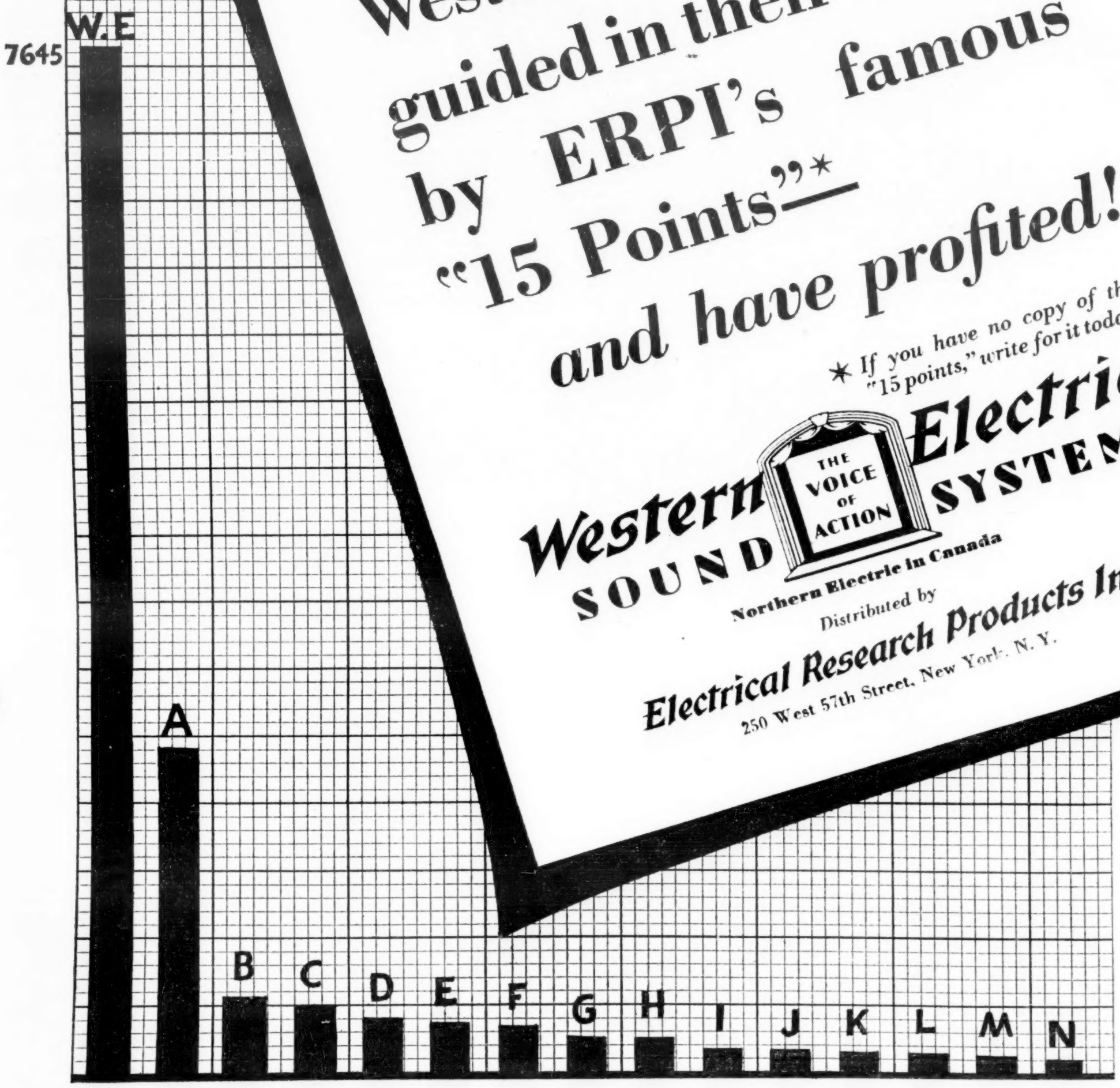


Chart based on survey of entire world theatre field.
Letters A—N represent other makes of equipment.

EXHIBS MEET IN BUENOS AIRES TO PROTEST

Buenos Aires, March 10.

The worst heat wave in 30 years has just ended, and picture business should revive. But considerations of weather are trifling compared to the violent headache the trade here is suffering over the dominating influence of the staggering new tax rate in imports.

The film board held a series of meetings last week, from which petitions went to the government asking for a revision of the new sock. The authorities merely replied that they will have an answer ready shortly.

Meanwhile a giant mass meeting of all the exhibitors within reach was held yesterday (9) in the Grand Splendide theatre, designed as a demonstration and as an effort to acquaint the whole trade with the consequences of the new tax legislation. Another objective was to bring the matter before the local press.

The affair has been given little local publicity so far, due to the tactics of the Film Board, which was at first anxious to avoid taking an aggressive attitude until it was sure of the government's attitude.

Trade here is pessimistic over the future. The import tax increase is 15 times the former tax.

Photophone Licensing English Producers

Radio Photophone is issuing a recording license to Edwards and North, independent producers of England. With British International as a licensee, this means the Photophone system is the 100% American method on the British Isles.

GERMAN MGR. ACCUSED OF COUNTERFEITING

Berlin, Feb. 26.

Hermann Kirchner, picture theatre owner in Altdobeln, near Berlin, has been arrested on a charge of forgery. In a cafe in the neighborhood he had given out forged two-mark pieces.

A search made in his home brought a coin press and metal to light.

Ufa's Prez Here

Berlin, March 10.

Ludwig Klitzsch, president of UFA, expects to leave for America next month.

Klitzsch hopes to re-establish a tie-up with Paramount and Metro for American releasing, such as he previously had under the old Parufamet arrangement. If found impossible he will talk over with F. Wynne-Jones his American representative, the advisability of establishing UFA's own releasing channels in New York and other key cities.

Chaplin Not Going in B-G's 300 English Stands

London, March 10.

British Gaumont has turned down "City Lights" for its 300 houses. Reason given is that the Chaplin film was pre-released for an independent West End house.

Gaumonts had figured the picture for first London showing. Also it claims Chaplin's "Circus" did not gross as expected on its general release over here.

Mrs. J. C. Graham Dies

Paris, March 10.

Mrs. John Cecil Graham, wife of Paramount's European head, died in Switzerland Friday (6). She had been ill for a long time, and had just arrived in Switzerland from Egypt.

Funeral will be held in London today (10).

'HELL'S ANGELS' BANNED BY CHINA'S CENSORS

Shanghai, Feb. 18.

Shanghai, of 3,100,000 people, will not be able to see "Hell's Angels," the local board of censors having banned the picture, at the instance of the German Consul-General.

The board of censors is composed of delegates from the International Settlement, French Concession, and adjacent Chinese areas, who act as a unit. Usually, however, if the Chinese section object to a picture, the foreign censors acquiesce.

"All Quiet on the Western Front," after a record run in Shanghai several months ago, was stopped in Nanking, the capital of China. The picture had been shown two days, when, according to advices from that city, a representative of the German Legation prevailed upon the Chinese Government to ban it. Immediately there was a rush to the book stores to purchase the few remaining copies of "All Quiet."

Reichstag Orders U's "All Quiet" Be Sent for Customary Censoring

Berlin, March 10.

Victory was won by Universal Friday (6), when the Reichstag passed a motion to the effect that banning of "'All Quiet' is materially without grounds." Motion goes on to instruct the government to review picture for censoring as soon as resubmitted by the producers.

Reichstag motion is considered quite a victory for the picture, since the government is a Fascist one. It was passed at the request of Sam Spiegel, U. representative in Berlin.

Revenue amounting to $1,000,000 in rentals is believed awaiting Universal's "All Quiet" in the German countries so far banning it. Opposition to the American-made war picture is believed over here to have been instigated through the political influence of UFA, the German picture producer.

Germany's own made war picture, but not by UFA, "Western Front, 1918," and now playing in New York as "Comrades," was inspired by the Universal announcement of "All Quiet." No adverse criticism was passed upon "Western Front" by its own country, nor has any arisen on this side.

Political Germany is divided over the suppression of "All Quiet," with the majority as expressed in the Reichstag believing the move to have been a bad and hasty error.

Patent Disputes End

Paris, March 10.

European patent disputes and conflicts are now nearly cleared up with regard to Western Electric soundless recording devices. It is expected the equipment will shortly be installed in the Paramount studios in Joinville.

Work is expected to be completed by May.

Paying High for "Lights" in Vienna for Prestige

Vienna, March 10.

Chaplin's "City Lights" has been purchased by Sacha Film Co. for $42,000. Figure is considered gigantic from a Viennese standpoint.

Sacha Films, in announcing the buy, said it is only to gain prestige, as it is certain to lose money on the deal.

Ufa Playing 'Lights'

Berlin, March 10.

Charlie Chaplin arrived in Berlin yesterday, to remain for a week.

Sudfilm, controlling the picture in this territory, has entered into a booking contract with Ufa by which "City Lights" will play in all the Ufa theatres in Germany.

Lloyd's at Plaza

London, March 10.

"Feet First" opens Friday (13) at the Plaza for a run.

Previous Harold Lloyd pictures went into pre-release at the Carlton. This time Paramount figures on the greater capacity at the Plaza and a grind policy for better returns.

EBERSON'S PARIS HOUSE

Am. Architect Overseeing New Haik Theatre of 3,200 Seats

Paris, March 10.

John Eberson is in Paris, putting in American seating, lighting and stage equipment for a house being erected for Jaques Haik. Eberson drew the plans, with the theatre of 3,200 seats.

While import duty makes American theatre equipment more expensive, Eberson says, the added quality makes it worth bringing over.

He will return to America next week on the "Aquitania."

GERMAN CO. IN DIFFICULTIES

Berlin, March 10.

Emelka has closed its studio near Munich, the order throwing 77 employees out of work.

Hegewald Film Co., has discontinued payments as the result of a deficit on operations of $600,000. Company has distributed contracts amounting to $750,000 representing further paper obligations.

The creditors have called a meeting for March 17, at which time an effort will be made to arrange a moratorium (agreement to suspend pressing of claims so that company of airs may be compromised.)

U. S. FILM IN LONDON DRAWING BIG TRADE

London, March 10.

"Cimarron" (RKO) opening at the Leicester Square March 6 will finish its first week to high figures. Gross for Sunday (8) was $2,700, which tops anything the house ever did before. Two performances on the day.

Chaplin's "City Lights" at the Dominion was off on the second week.

The Tivoli with "Devil to Pay" (U. A.) piled up $22,500 last week. Looks as though the picture will stick for three months.

SOVIET FILMS SEIZED

Mexico Cops Grab 10 Sovkino Subjects as Propaganda Material

Mexico City, March 6.

Ten Russian films have been seized by the police who contend that the pictures bristle with Soviet propaganda. Films were grabbed in a police raid upon the local offices of the Russia Film Co. Representative J. Gonzalez vanished.

Pictures, among which are "The End of St. Petersburg," are being held at police headquarters as evidence.

Par's French Houses

Paris, March 10.

Paramount's construction supervisor, B. Buchanan, has okayed remodeling of Par.'s Odeon, Marseilles.

It's a first move in an attempt to build up and improve the Par provincial chain.

Charge Italian Exhibs As Am's't Tax Holdouts

Milan, Feb. 22.

Surprise visits by the police at a number of picture houses in the outskirts of Milan have brought on a scandal. Not one, but several systems for defrauding the revenue authorities of the 12% amusement tax, came to light. One way was to give second or third-class tickets with the excuse that all the first classes had been used. Sometimes an arrangement was made between the box office and the attendants who withheld the tickets which were then used again.

The penalty for each infringement is $3 fine, and it is estimated that the fines will reach nearly $200,000. Of the 12% tax, 10% goes to the state and 2% to the Scala theatre, Milan, subsidy.

Lulu Pick Dies

Berlin, March 10.

Lulu Pick, German director, died here last week of blood poisoning.

Indie Exhibs, Big Circuits, Both Worried in Over-Seated London

London, March 1.

Analysis of the theatre seating statistics of London and its environs confirms growing pessimism here among showmen.

Even the biggest circuits are feeling the strain, while the tangle around the Sunday opening question threatens what few surefire drawing days they have.

The dilemma which confronted suburban exhibs when the craze for West End cinema building began some years ago, has now been met by the building of palatial suburban houses which are as comfortable as the best West End giants and a great deal cheaper.

Suburbanites have been losing the West End habit steadily, knowing they can get two features, stage presentations and often orchestras in their nearby houses.

But despite the drawing power of the West End is easing up, the fact remains neither suburbs nor West End are playing to the right sort of business.

This is admitted by worried circuit executives.

There are three contributory

(Continued on page 71)

SETTLING ON FOREIGNS

Lasky Will Talk with Seidleman in New York

Hollywood, March 10.

J. A. Seidleman, head of Paramount's foreign production department, now looking over the Joinville (France) studio, confers with Jesse Lasky in three weeks in New York. They will decide Par's future production policy regarding foreigns.

Meanwhile, of the versions, the Spanish situation is best, and the coast studio is lining up its third original Spanish musical. Rosita Moreno and Roberta Rey will be featured.

W. E. MAY WIRE ON CONTINENT FOR $3,000

Paris, March 10.

The development of a low-priced Continental sound system, outside of any of the recognized standard makes, caused the recent Paris conference of Western Electric representatives to cable with the home office.

At the request of the Paris meeting the W. E. people are trying to arrange for a new device to market on the Continent at $3,000.

Putting the plan into effect is being delayed because of the confusion in French electric current service. Local services vary endlessly as to voltages and frequencies, making it necessary for the W. E. engineers to devise a control box which is not needed in Paris, for instance, where service is standardized.

The new Western Electric screen, for which improved optical quality is claimed, has been introduced on this side. Screen is fireproof and is declared to correct certain vision defects and to be easier on the eyes.

Petition Against Sunday

London, March 10.

The Lord's Day Observance Society has obtained 1,125,000 signatures against Sunday openings of film houses. Society claims to have 260 members of Parliament pledged to oppose the new legislation making Sunday openings possible.

Petition will be presented to the Home Secretary when the bill comes up for debate.

German Flop in L. A.

Hollywood, March 10.

"Two Hearts in Waltz Time," German made talker in its fifth month in New York, closed prematurely here after a week at Biltmore, legit.

Picture ran on a 75c. grind policy.

Elvey in with Dean, May Take Raycol Along

London, March 10.

Maurice Elvey's link-up with Basil Dean and Associated Talking pictures, RKO's production unit on this side, is confirmed.

Stephen Courtauld of Raycol, which is Elvey's company, is joining the board of Associated, while Dean goes upon the Raycol board. Inference is that RKO's production here intends to use Raycol for such color footage as it wants to make.

Import Quits

Hollywood, March 10.

Celia Montalavan, who was under contract to Universal for Spanish editions, and recently at Metro as a freelance, has returned to Mexico City.

She intends to go back into legit.

Prize Expedition Film

Zurich, March 10.

"Himatschal," picture made by the Germano-Swiss Himalaya expedition, was given its world premiere here.

Picture has been awarded first prize by the Academy of Sciences.

"All Quiet" Agitation Helping Attendance

The Hague, Feb. 25.

The badly timed opposition of the German nationalists against "All Quiet" (American) is having the reverse effect. As cabled they broke into a local cinema at Enschede and burned a print of the film as thousands of Germans crossed the border at Enschede to see it in Holland.

In Rotterdam "All Quiet" had a run of three weeks at Tuschinsky and was to be replaced by a new film Friday (20). The invasion at Enschede occurred on the preceding Tuesday and the run for the film then took such proportions that "All Quiet" was kept on again for another week. It is figured that at Rotterdam, Amsterdam and The Habue at least 100,000 in each city saw this film.

WAIVED 3 MOS.' SALARY

Spanish Director Just Wanted to Get Back to Spain

Louis Bunuel, Spanish director imported by Metro, was on the lot three months under a six months' contract without doing a tap. When the studio decided to halt versions Bunuel made a present to the studio of the three months yet to run and returned home.

He might have received a settlement out of the studio, but decided for his freedom, sans the coin, proving himself a rara avis among imports.

Paris Shortage

Paris, March 10.

Shortage of quality talkers is so severe among the Boulevard houses are up against it.

New effect of the situation is the prevalance of hold over screen attractions in leading houses.

Metro's 2 Continental Heads in Authority

Paris, March 10.

Metro is continuing its dual executive policy over here. Allen Byre, former French distribution head, and Arthur Fiedelbaum, Metro's German chief, are now joint Continental executives. They are both in Spain where they intend to tie up a circuit for Metro product.

P. N. Brink, formerly in charge of the Vienna post for Metro, will remain in Paris. He has been promoted to Continental sales control.

Hutton Producing

London, March 10.

Clayton Hutton has left Gaumont British and formed a production unit of his own.

First will be be a picture with Miles Mander, on loan from British International.

TALKING SHORTS

COMMERCIAL SHORT
Publix Theatres
"My Merry Oldsmobile"
7 Mins.
Fleischer Cartoon
Rialto, New York

A very poor sample of short making, thus becoming a horrible example of how to discreetly advertise on screen. Or perhaps more properly to call disguised advertising, propagandizing rather than merchandising.

In this Publix theatre's cartoon the plug starts with the title and never stops. It is carried continuously for seven minutes by the singing and reprise of the very old commercial song, "My Merry Oldsmobile," with the original lyric and music in this short. If the Oldsmobile people's scheme is to tire the public of its name by repetition, they could not have hit upon a better device. Oldsmobile is verbally mentioned, besides printed on this film, not less than 50 times.

The cartooning is infantile. Its of characters singing the song with distorted faces, such as might amuse children under 10. To their elders it means nothing, but the rawness of the advertising here may mean a lot in its ill will created amongst patrons and against Oldsmobile.

100% bad judgment. *Sime.*

EDDIE BUZZELL
"Devil's Cabaret"
Musical (Colortone)
17 Mins.
Loew's New York
Metro

Without the natural color, which Metro calls Colortone, the short would lose half its strength. Scene is in Hades and the color heightens the effect. It's clear and as used here promotes.

Short is good from most angles, main credit belonging to the writer for originality and something different. In Hades, Satan is peeved because Heaven is doing more biz. Buzzell, as his assistant, goes up to earth to drag a few customers in.

Buzzell gives his usual clean-cut performance. But he can be much funnier. Lines are pleasers of the light comic type. Where it fell below par was with some obvious punch lines.

Buzzell sings one number, special material in keeping with the action. Included are dance numbers arranged by Albertina Rasch. Ballet was pretty but sometimes indistinct in the long shots

This is probably one of the sets from Metro's "March of Time" revue film, which was never released and presumably has been cut up into shorts. In this case Buzzell was inserted as the principal.

"THE FATAL CARD"
Willie and Eugene Howard
Comedy
11 Mins.
Loew's New York
Paramount

One of those unconnected skits. When projected by itself with nothing fore and aft it is shorn of a certain entertainment beam that customers can sense to be wanting even without practical knowledge of stage. The Howard name is potential b. o. in met centers but the short, which is a close-up all the way through, will fit best in intermediate and lesser houses. About four marooned sailors on a raft. The man that picks the high card wins the keg of stale water and a rotten biscuit. Remaining three must dive overboard.

Willie Howard offers the laughs with his dialect off and on and his attempts to fool his companions by cheating or otherwise. It winds up when each winner trips into the water through over-enthusiasm, leaving Willie for last. Then up and by comes a taxi on the billowy waves for a punch finish to cart him off to safety. Excepting the climax, skit was used by the Howards in "Scandals."

It's a case of photographing a stage scene without serious thought. The dialog is mostly simple. *Shan.*

DOLLY GILBERT
"With Pleasure"
Songs and Dancing
17 Mins.
Warners, New York
Vitaphone No. 1155-56

Just one of those things stretched into two reels. Not important and only useful in a pinch.

Instead of a dancing barber shop this has the dentist office aspect. It's an idea fade-in as Billy Wayne explains the plan to Dolly Gilbert. The Flatbush studio has seen fit to send it beyond one reel by giving it a superfluous start, bouncing to Miss Gilbert for a song and then to a group of tots who repeat the boop-de-oop lyrics. Evidently a school.

The dentist auditions run to hoofing and sister teams plus Miss Gilbert tossing off another ditty. Latter is an elbow-waving songstress who has been around and knows vocal delivery for pop tunes. Wayne does a mild straight. Specialists are the Collette and Corbett Sisters, also the Pearl Twins.

Could and would be better if consolidated on one spool. *Sid.*

"HURRY DOCTOR"
Commercial
8 Mins.
Rivoli, New York
Publix

Another item in the Texaco series classing as moderate entertainment. Propaganda for the product is hidden until the finish, when a bottle of the oil is produced to revive the collapsed automobile.

The commercial reels playing Paramount-Publix houses carry the Publix name across the top of the lead caption. No mention of Paramount, which is the producing firm's designation on the regular shorts made at the Long Island studio.

Fleischer cartoonists are credited with having turned out this spool. Gyrations of the figures are not unusual, but sufficient to hold attention. Noticeable at this Broadway spot that when the Texaco bottle came into view practically the entire audience exclaimed, "Oh," which read as if they were either surprised or mildly resentful.

That these commercial reels must unmask as late as possible is evidenced in another such short at the Rialto, which makes known its purpose in the lead title and was greeted by an outright groan.

Texaco is following the system of making the plug as delicate as possible. Another and previous cartoon devoted to this commodity made its purpose known by bringing a roadside billboard into view along side of a gas station.

"Hurry Doctor" figures as no hardship for a theatre, classes as a good filler, and will be especially popular where cartoons are the desired dessert. *Sid.*

"THE FRENCH LINE"
Gina Malo
Comedy
12 Mins.
Loew's New York
Paramount

Not an advertising short, as might be supposed from the title, although the story borders on the waterfront. Only filler matter for the lesser spots, the weakness of this subject being the story and bad sound reception. Miss Malo, besides, is hardly known outside of the musical she played in on Broadway, "Sons o' Guns." One set and photography is closeup. From the story the direction couldn't have helped.

About a French girl suspected of smuggling. She vamps the customs officer after locking herself in with him in the latter's office, and then at the proper time shrieks that he tricked her into a compromising situation. Just before this she sings for vamping purposes. The tune listened musically, but it was mostly unintelligible over the wired screen. She walks off with jewels and all to give the audience a chance for reverse laugh, hardly real. *Shan.*

"HUNTING TIGERS IN INDIA"
22 Mins.
Warners, New York
Talking Picture Epics

Apparently the second two-reel episode in this serial produced by Talking Picture Epics. Descriptive dialog is by Commander G. M. Dyott who presumably headed the expedition. Figures as a satisfactory inclusion for middle class and lesser houses. It is not to be confused with Warners' own serial, "Adventures in Africa."

The commander makes his discourse interesting against a musical background and doesn't over talk. There are frequent verbal pauses as the action is self-explanatory. Main items are the shooting of three tigers, flash at a good-sized herd of trained elephants used in the hunt, and Dyott's description of how the tigers are chased into the open for the camera.

Camera muffed the actual kills but the film has been so cut as to cover up fairly well. Not hair-raising stuff but with the animal pictures around this 2,000 feet can't do a minor program any harm. Warners is sending it out in 24 reels.

Clientele at this Broadway house gave it full attention and were neither startled nor bored by subsequent events.

Just a few feet on tribe and native stuff here, emphasizing of which could be the serial's downfall. But as long as they keep the animals trotting past the camera it should satisfy if not going out of its class. *Sid.*

"5 MINS. FROM THE STATION"
Sylvia Sidney
Comedy
10 Mins.
Stanley, N. Y.
Vitaphone No. 1051-1052

Stereotyped boss-domestic angle that preaches diligence on the job, frankness, loyalty, and reward. A weak filler.

Sylvia Sidney, now under Paramount contract, is the young wife who suffers by her hubby's conscientiousness and in the long run tells the visiting boss the story that gets husband more pay.

It's a self-conscious, pedantic, and awkwardly moving item without a shred of newness. *Waly.*

Miniature Reviews

"Dishonored" (Par.). Interesting secret service story, with the highly publicized Marlene Dietrich apt to set herself in the sticks with this one. Victor McLaglen costarred, added name attraction. Should be b. o. draw, properly handled, anywhere.

"Kiki" (UA). Too long and light as a picture for its farce foundation. Doesn't promise better than moderate grosses and may have to battle for that rating in many spots. Handsomely produced. Mary Pickford is "cute," but that's all and not enough in the "Kiki" character.

"Unfaithful" (Par). Ruth Chatterton in a sympathetic role. Picture of distinguished quality and luxurious backgrounds. Paul Lukas good in a strong part. Plenty to draw the femme fans and a box office title.

"Don't Bet on Women" (Fox). An hour of polite comedy with a confusing story only partly offset by fan following of Edmund Lowe and Jeanette MacDonald playing weak roles remarkably well. Women's reaction doubtful. Mostly for class spots and probably only moderate even there.

"Ten Cents a Dance" (Col). Based on song about taxi dancehalls and indicates moderate career. Story drab but helped by direction. Barbara Stanwyck and Ricardo Cortez head cast.

"River's End" (WB). Intermediate house three day picture applicable, of course, to a leader on double feature days. Is a remake with a 10-year lapse from the First National original of this Curwood story. Has a fairly well known cast line-up to bolster.

"Caught Cheating" (Tiff.) Charlie Murray and George Sidney in a comedy of gangster complex. Looks especially built for neighb grinds. Story not important and not many laughs, photography and recording clear.

"Red Fork Grange" (Ind). Western with action, but pretty hokey. Recording voices sound dubbed. Indians, soldiers and horse gangsters, with lot of action for kids on matinee bills providing another feature can aid draw.

"Wild West Whoopee" (Independent). Poorly handled film in all departments. Weak even on double feature bills.

"Nacht Bummler" (BIP). German version of "Night Brides." Well acted but a bad story, direction and recording. Little b. o. anywhere.

"BOX CAR BLUES"
Comedy Cartoon
8 Mins.
Beacon, N. Y.
Vitaphone No. 4368

Thrill cartoon along prescribed and hokey scenic railway lines. Animal duet features banjo. Nothing special in it for laughs and little new stuff in the sketching.

Engine is the nearest thing to merriment in its contortions on the track. Just average cartoon fare. *Waly.*

"ALEXANDER'S RAGTIME BAND"
Cartoon
6 Mins.
Rivoli, N. Y.
Paramount

Lots of pep and entertainment. Instruments are sketched from small animals and gradually work into a general medley. In between a voice sings the veteran number with a chance for audience to follow as the words are projected. Dave Fleisher did it. *Waly.*

"THE NAGGERS GO CAMPING"
Mr. and Mrs. Jack Norworth
8 Mins.; Comedy
Strand, New York
Vitaphone No. 1170

Another of the "Nagger" series on domestic incompatibility and this time it is a camping sequence. The two hikers are tented somewhere and flip wisecracks over cooking, an air mattress and general husband and wife subjects. Intermediate house filler.

Old standby method for laughs, for audiences to smile when husbands and wives snicker at each other. Photography also brings in a fresh little girl for some repartee with the husband. Near the close the wife accidentally slips to hang by the tent rope from a precipice.

Okay for anybody but mother-in-laws, with the Norworth name helping. *Shan.*

DISHONORED

Paramount production and release. Marlene Dietrich and Victor MacLaglen costarred. Directed by Josef Von Sternberg from a story written by him, screen-adapted by Daniel N. Rubin. Lee Garmes, photograph cameraman. At Rialto, New York, on grind run March 5. Running time, 91 mins.

X27 ..... Marlene Dietrich
Lieutenant Kranau ..... Victor McLaglan
Colonel Kovrin ..... Lew Cody
Secret Service Head .. Gustav von Seyffertitz
General Von Hindau ..... Warner Oland
Young Lieutenant ..... Barry Norton
Court Officer ..... Davison Clark
General Dymov ..... Wilfred Lucas
Manager ..... Bill Powell

"Dishonored" will do business and should make the money grade of an A1 draw talker. Otherwise "Dishonored" will do a great deal to cinch the impression that Marlene Dietrich is there, while it brings out that the rough-and-ready Victor McLaglan can act as well almost as he can roughneck on the screen.

A secret service story, and, of course, not unfamiliar thereby, despite its treatment. Some subtleties directed in by Josef Von Sternberg may not be quickly picked up by the average picture-house following. It but again reveals it's hardly worth it to try for depth in a picture, such as has been done in "Dishonored." Its best deep scenes may bring but titters from many an audience. In direction of the rest, von Sternberg again tells he's full of acute resourcefulness. Albeit two of his longest scenes are not good direction for talkers. They are the ones which could be easily clipped to reduce the over-running time at present of 91 minutes.

These scenes are the drunk chasing bit between Lew Cody and Miss Dietrich, and the finale court martial shooting of the woman spy, Miss Dietrich. This shooting is prolonged into the lower mellerdramatics, to the point where the firing is interrupted by the young crazed lieut. who refuses to issue the order to fire, with Miss Dietrich standing, awaiting death, meantime employing the pause to rouge her lips. Known as sang froid or bravado, with either reprehensible. That bit with its aftermath might be cut to only the order to shoot, with the spy out of sight, and the phoney heroics that only bespeak picture playing all out.

Repetition in the drunk scene, which is somewhat imbecilic besides. Important there is the start only of the chasing of Cody and the appearance of the good-luck black cat as the woman's identifier. That scene entire slows up the picture at a point where it goes tense.

Against this and for von Sternberg are the big bit of the repeated piano playing by Dietrich when she is safely again in Vienna, one of the depths that may gain a snicker, and again the brevity of accusations with admissions, while the start of the film, when von Seyffertitz as the Austrian intelligence chief picks up Dietrich on the street, to make her a prize spy and alibis her other calling by letting it be known she is the widow of an Austrian captain, is extremely nice work. Von Sternberg's bits and detail all attractively placed.

But Miss Dietrich rises above her director in this picture, as muchly as did von Sternberg smother her while making "Morocco." Dietrich is dominant in "Dishonored." She shows in this, her best yet seen on this side, that the German girl has high command of herself; that she knows what it is all about all of the time. The girl should be given a big picture for big results, as it must now be accepted that she is a creative actress. It is she who forces interest into "Dishonored." Her love for the Russian rival spy, McLaglen, is made quite evident at the finish, although the knockout drop bit, excellent and unsuspected, caused that belief to wobble at the moment.

McLaglen as a Fox star loaned for this picture gets a similar break to the Pathe-loaned Ann Harding in "East Lynne." While Fox is seeing a publicity splurge on its own Mac as co-starring with the Paramount girl, that perhaps is as hefty as Fox itself could have done. While "Dishonored" puts McLaglen in the acting thing, for he must do it here. Barring some silly dialog saddled upon him a couple of times, McLaglen goes through okay. Von Seyffertitz, always dependable, now more so than usual. A pleasure to look and listen when he's on the screen. Cody did a nice drunk, and Barry Norton, talking, all right.

Paramount may have to straighten out the billing. On the slide, Dietrich starred and McLaglen featured. In press sheet, co-starred with McLaglen above. In advertising, Dietrich tops, "with" McLaglen in "Dishonored." Billing needs to get set.

Finely finished production, which means Paramount's best finish, and finish in a picture also means so much. Possibly more so nowadays when it's absent than when present. In "Dishonored" the lap dissolve for a talker seems to have gotten above the ordinary, for it is prolonged often, while the voices in the fading scenes continue.

It still goes that Miss Dietrich is full of Continental acting tricks. If not of the Reinhardt school, she should be. But her tricks are staple, and, each time, more fetching. Her voice control alone has personality. Fortunately, either through her own judgment or by accident, her questions, replies and answers are always of the briefest. That's why she is enabled to make of her voice a subconscious factor. *Sime.*

KIKI

Joseph Schenck production, released by United Artists. Stars Mary Pickford and features Reginald Denny. Directed and adapted by Sam Taylor. Based on play of same name, with Karl Strauss, cameraman; Frank Grenzbach, sound; assistant dramatic director, Earle Browne; Allen McNeil, editor. Rivoli, New York, on grind run, starting March 5. Running time, 86 mins.

Kiki ..... Mary Pickford
Victor Randall ..... Reginald Denny
Alfred Rapp ..... Joseph Cawthorn
Paulette Valle ..... Margaret Livingston
Eddie ..... Phil Tead
Bunson ..... Fred Walton

An intermediate feature despite the Pickford name, which indicates that it will do such business. A rough-house farce with everything on the surface. Neither depth nor punch to send it across for more than ordinary money at best.

First played on the stage, in adapting it for the screen the central character of the hoydenish chorus girl was toned down to fit the Pickford personality. That includes a stream of broken French from Miss Pickford besides her anticipated and usual antics when handling this style of work. The discrepancy is that the star in characterizing what was meant to be a pretty rough chorister might as well be doing an innocent if tempestuous child. The result is that Miss Pickford is again "cute." Her rabid followers will probably like her, but most will be indifferent, and many may wonder why she did "Kiki."

Film has been given an imposing background of sets, besides well cameraed and recorded. Sam Taylor, director, has probably probed as much as could be obtained from the script, but the result is weak. Maybe he has dug too industriously. That is, perhaps, the cause of its length of just short of an hour and a half. Not easy to keep a picture funny for 86 minutes. Consequently the rough-and-tumble often repeats. The picture is wide open to cutting.

Opposite is Reginald Denny as the exasperated impresario of a musical show, divorced from its star but about ready to remarry. He merely goes through a series of tirades against the pursuing Kiki, who never desists and finally gets him. Behind Denny is Joseph Cawthorne, vet performer, who deals capably with what is given him, although the script calls for nothing unusual either from him or Denny. Fred Walton does particularly well in a secondary part.

High comedy point appears to be a prolonged "boy" number lead by the star the night the show opens in which the chorus girls wear tails and top hats. Jam comes when Miss Pickford starts to miss cues, gums up the routine, and finally winds up by losing her trousers. Taylor has even stretched this to the point where Miss Pickford tumbles into the pit to crash through the drum. Women will undoubtedly faun over the star throughout this episode, as she looks particularly well in boy's regalia.

Otherwise, it's very much a matter of Miss Pickford in various stages of undress, as she either pursues Denny or battles with his former screen wife over him. The comedy, in fact, is entirely in the action. As brought to the screen, the dialog amounts to nothing more than a chain which connects the incidents.

Miss Pickford looks and plays it well in her own way. But what was to have been a cocktail has turned out to be a soda. *Sid.*

UNFAITHFUL

Paramount production and release. Stars Ruth Chatterton and features Paul Lukas. Directed by John Cromwell. Story by John Van Druten, who also wrote dialog. Adaptation by Eva Unsell. Charles Lang photographer. At the Paramount, N. Y., week of March 6. Running time, 78 mins.

Fay ..... Ruth Chatterton
Colin Graham ..... Paul Lukas
Ronald Kilkerry ..... Paul Cavanagh
Gemma Houston ..... Juliette Compton
Terry Houston ..... Donald Cook
Auntie Janie ..... Emily Fitzroy

A first-class woman's story done in a modernized version of Arthur Wing Pinero; it's the sort of thing that Mrs. Pat Campbell used to moan through, only it has been jazzed up in the current style and if the femme fan's don't go for it complete, the Empire State building is a bungalow. Arresting title of subtle suggestion and a star of the Chatterton following, backing a story that has a heroine who suffers and wears a staggering variety of gorgeous gowns, and the returns should be counted in net profit over negative cost.

It's a grand kind of sentimental hoke and staged flawlessly. Atmosphere is English high society and throughout the suggestion is of guilded vice, than which there probably is no commodity so easily saleable on the screen. As a theatrical part for an actress like Miss Chatterton it tops anything of the kind around in a long time and it has a world of fascinating intrigue, sex triangles, oblongs and a couple of octagons, all of them in the smart and intimate manner of luxurious wickedness. It's so smart that it at times becomes educational, teaching among other things that the name

of the car called a Mercedes takes the accent on the middle syllable. The only other car that is mentioned in this conflict of the American heroine with the British aristocracy is an Isotta—except the final fade-out in which the heroine finds peace and happiness in the arms of her lover who at the moment is driving a Ford. Anyhow it is a Ford and that's the spirit of the story.

The flag waving is grand and glorious. They have one rich passage in which the heart-broken heroine, seeking to drown her sorrow in wild living crashes the swankiest kind of a high-toned party in Mayfair, no less, with two American sailors in tow, and to the scandal of the gathered guests, all hands go into a dice game on the drawing room floor. If that doesn't get the Iowa vote, it's too bad.

The whole thing is done with insinuating cleverness. The grand old stars and stripes hasn't been waved on stage or screen with more engaging slight-of-hand in anybody's memory. And the whole thing's a revel in high comedy to the sophisticated and thrilling romance to the naive.

Picture gives Paul Lucas one of his best opportunities in American pictures. Here is a romantic actor of infinite poise and a certain flavor that distinguishes him from the old film type of the collar advertisement model, a sample of what for a better term might be called the actor of Continental elegance. Here he plays a difficult part with astonishing plausibility, clinching a role played with splendid effectiveness by Miss Chatterton. These two dominate the picture, with a background of authentic atmosphere etched in by an entire cast thoroughly up to their assignments.

Fay (Miss Chatterton), American heiress, marries a young British war hero, most popular man in London, and four months later finds that he is untrue to her. She can't divorce him because the other woman is her own brother's wife, and the scandal would wreck the boy's life. Instead she goes in for wild dissipation. On a jaunt through Switzerland—the picture is full of excellent foreign atmosphere—she meets Carl, a poor young artist, and the pair ultimately clash violently, the familiar prelude to romantic love.

Complications are evolved out of this situation that hold tension to the finish, with several sequences of truly fine theatrical effectiveness. There is for one the incident where the brother is on the verge for minutes on end of stumbling into the truth of his wife's infidelity with his brother-in-law. Another episode of nervous pull where it is the young artist who is about to blunder into a disclosure.

Picture has many other details that are surefire. Such is the wild party bit where Miss Chatterton appears in a masquerade party dress of less than very little and does a ribald song and dance for the boys and girls, adding the final evidence that she has a figure that would make her eligible for a chorus line and could, if her destiny led her that way, give competition to a vaudeville jazz singer. All of which is by way of noting that she's an actress who knows her business.

Rush.

RONDES DES HEURES

("Round the Clock")
(FRENCH MADE)

Paris, Feb. 19.

Jacques Haik production and release. Directed by Alexandre Ryder. Scenario by Yvre from a novel by Henry Falk. Recorded RCA. Running time, 105 minutes. Olympia, Paris, Feb. 13.

Andre Fresnoy ..... Andre Bauge
Mme. Velcourt ..... Paule Andral
Yvette ..... Francine Mussey
Mr. Velcourt ..... Geo. Treville
Lilette ..... Gilberte Savary
The Theatre Doctor ..... M. Clermont
The Circus Doctor ..... M. Nicolle
L'Habilleur ..... Leon Bellieres
Mr. De Mirsolle ..... Pierre Stephen

For unconvincing story and sloppy sentimentality, this one takes the biscuit. Probably the reason why it goes well with the masses and looks like big b. o. Film stars Andre Bauge, the same singer who made "La Route Est Belle," the French pioneer talker, a success of which paralleled locally Jolson's "Jazz Singer." Nevertheless, contrary to habit when a singer is starring in a film, the story is more than an excuse to make him yodel. What's more, a gramophone record is played in the film, which is not sung by him, but by Frantz of the Opera, whose name is mentioned in the publicity.

Story is that of a singer who marries a girl from a rich family, despite her parents. When ill and losing his job, he arranges for a divorce, so that her family will support her. Eventually he becomes a clown. He is seen but not recognized by his people, taken into the house for an audition, and at last recognized by his little girl.

Bauge is satisfactory as a singer and Francine Mussey as Yvette. Rest of the cast bare support. Dialog often foolish, but good sound prevents audience from complaining. Direction fair.

Due to the fire which destroyed Haik's studios during the making of the film, some retakes had to be made, including a good deal of dubbing. But the film is without any class pretentions. *Mari.*

Don't Bet on Women

Fox production and release. Directed by William K. Howard. Edmund Lowe and Jeanette MacDonald co-featured. From a story by William Anthony McGuire. Adapted by Lynn Starling and Leon Gordon. Photographer, Lucient Andriot. At the Roxy, N. Y., week of March 6. Running time, 61 minutes.

Roger Fallon ..... Edmund Lowe
Herbert Drake ..... Roland Young
Mrs. Drake ..... Jeanette MacDonald
Chipley Duff ..... J. M. Kerrigan
Tallulah ..... Una Merkel
Butterfield ..... Henry Kolker
Mrs. Doris Brent ..... Helene Millard

Another polite comedy stretched thin over more than an hour of celluloid. There have been few drawing-room comedy films that have done better than moderate business, and there is no reason to believe that this one will prove an exception. The tea cup conversation play doesn't seem to have a cinema audience yet.

The picture can scarcely flop completely or conclusively because the names in the cast should insure a moderate draw, but the production's substance doesn't look like a build by word of mouth on week stands. All it has besides the player names is a magnificent technical production and a good deal of smart literary quality, which are poor substitutes for entertainment punch, be it drama, romance or vigorous comedy, and a splendid cast.

This subject has comedy, but it is of a kind that doesn't promise the right kind of fan reaction. To illustrate by a parallel: The typical French comedy has a high order of laugh-provoking substance, but scores of American producers have met only grief with that kind of play in the States. American theatregoers just won't go for it.

"Don't Bet on Women" isn't quite a French farce, although it has a certain resemblance to that type in its cynical angle on romance, but its humor is too airy and pert for the native sense of fun. Story is very confused in intent and purpose. Here's a bored and cynical sophisticate in matters of love, who finds himself committed on a wager to kiss the wife of his dumbbell host within 48 hours. Thereupon there ensues a battle of wits between the man and the woman. It seems to be fairly evident that the woman has fallen in love with the man, but whether he is sincerely in love with her or only maneuvering is not at any time evident. And the finish leaves the audience guessing as to his motive throughout.

That's bad technique. It might do for a selected clientele of an intimate little theatre, but the mass of fans are going to be puzzled and a little resentful at the situation. Suspicion is that the original idea has been distorted. The dialog is sparkling, but most of it is too fast and intricate for the fan generality.

Of the playing there can be nothing but praise—a situation that is becoming more and more common. Another case of an inept story superlatively acted. The hero would earn the resentment of any femme if it were played by anybody but the insinuating Lowe. He manages somehow to make the social graces of a suave leading man discount the unengaging personality of a smart alec hero.

To start with, it ought to have been apparent that a smartly cynical lady killer, created by three male authors, probably would go wrong with the femme customers. Something like this has happened before.

Jeanette MacDonald plays the heroine charmingly, although you wouldn't exactly say that a married woman—and faithful to her stupid husband—off on an exploratory intrigue of her own, was an entirely captivating part for any engaging young actress. What, anyhow, are the possibilities in a philandering bachelor and a dumb husband's wife in the way of romantic interest?

Two characters do a great deal to save an almost hopeless situation in the picture. They are Roland Young, playing the dumb husband, with that restrained and artless sincerity that is the essence of his own special kind of humor, and the Una Merkel, a flamboyant flapper type with a fascinating southern drawl and an astonishing fund of blunt wisdom. These are the only really understandable roles in the cast and both played for all they are worth. A pity they were not more happily situated in their surroundings.

Rush.

PRIM

(SPANISH MADE)

Madrid, Feb. 22.

Technically the Spanish sound film, "Prim," of the life and tragic death of General Prim, leader and politician of the 19th century, is one of the best films ever made in Spain. Produced by the Spanish film producer, Jose Buchs.

Its historical plot is most accurate and patriotic. It was made with special good taste.

The scene of the Castillejos battle where the famous general rose to fame, as also the incidents of his stormy political life during which his progressive ideas caused him to suffer persecutions and exile, and finally his death when shot by unknown assassins while driving in his coach at night in the Calle del Turco at Madrid, are faithfully reproduced.

An epilog represents the occasion of King Amadeo de Saboya when he called to see the general's corpse lying in state at the Atocha Church.

The film is typical of the 19th century Madrid political and literary life. Cast exclusively Spanish. Rafael M. de Labra plays Prim. Carmen Viance, the young Spanish film star, is a distinctive member of the cast.

Matilde Basquez, Cristbal, Manuel San German and Felipe Fernansuar do their roles with exquisite tone.

"Prim" is the week's success in Madrid and should stay in the bills very long. *Cardona.*

TREASON TRIAL

(RUSSIAN MADE)

Soyuzkino production. Amkino release. Recorded by Shorin. At the 8th Street Playhouse, N. Y., beginning March 2. Running time, 95 mins.

On Nov. 25, 1930, and for 13 days thereafter, Soviet Russia brought to trial eight men who constituted the central committee of what was known in the U. S. S. R. as the "Industrial Party." The charge was treason and this newsreel record of part of the proceedings purports to project an historical film document of the court scene and the principle characters in the drama. By any other name it's still propaganda.

Although spoken in Russian but silently and scantly titled in English it's a bore, badly photographed and a wholly unattractive picture.

If the Greeks had a word for it boloney might be it. It will be recalled that even when the world's newspapers splurged seriously over the trial the subsequent events that occurred indicated an ulterior motive on the part of the U. S. S. R. This was when the eight defendants were commuted to minor prison terms.

The photographic record vindicates this suspicion. Everything looks particularly mapped in circus fashion with about the only idea that could be gleaned on the extent of the defendant's crime was that the eight men attempted to change some statistics on raw material and production.

Courtroom looks like a championship fight night at the Garden with all the "mikes." Taking a slant at this kind of guff, and that a theatre of any kind will run it, will quickly start the arties to their death. Even for the scant number of Russians who paid to see this elongated newsreel, only two showed any reaction to what was transpiring on the screen. Maybe the others didn't understand or maybe they did. Either way it's bad theatre stuff.

Street mob scenes before and after the trial for accentuation.

Recording is particularly bad and the photography probably couldn't be helped. Film means neither good will nor is desirous. *Shan.*

The Woman's Angle

"Don't Bet On Women" (Fox).—Feminine interest ensnared by an eligible bachelor (Edmund Lowe) and a stuffy, opinionated husband (Roland Young), experimenting with conflicting theories about women. Ironical answer to the question, "Are All Women Bad" may be disappointing to some.

"Unfaithful" (Par).—Whenever Ruth Chatterton is misunderstood and suffering on account of her noble self-sacrifices the women have a real good time. They can't cry as hard as usual this time, but they are going to like the lavish high society doings.

"Dishonored" (Par).—Marlene Dietrich is a new personality to the women. They are eager to find out more about her; they are tantalized by her remoteness. As long as she keeps up her air of brooding mystery, she won't lack for femme audiences.

"Kiki" (U. A.)—Mary Pickford's romp as a Parisian soubret draws laughter and feminine sympathy through her innocent attempts to intrigue an indifferent leading man.

"Ten Cents a Dance" (Col.)—Favorable woman's angle in the domestic problems of a dance hostess who marries the wrong man. Old story given life by an excellent cast, though Ricardo Cortez seems too good to be true.

"River's End" (WB). Too muddled for female comprehension.

Ten Cents a Dance

Columbia production and release. Produced by Harry Cohn. Stars Barbara Stanwyck. Directed by Lionel Barrymore. Features Ricardo Cortez, Monroe Owsley, Sally Blane. Music by Abe Lyman's Orchestra. Story, dialog, continuity by Jo Swerling. Sound, Russell Malmgren. At the Strand, N. Y., week of March 6. Running time, 75 mins.

Barbara ..... Barbara Stanwyck
Carlton ..... Ricardo Cortez
Eddie ..... Monroe Owsley
Molly ..... Sally Blane
Mrs. Blanchard ..... Blanche Friderici
Eunice ..... Phyllis Crane
Smith ..... Victor Potel
Jones ..... Al Hill
Leo ..... Jack Byron
Casey ..... Pat Harmon
Nancy ..... Martha Sleeper

As a Cinderella tale, 'Ten Cents a Dance" lacks the magic of fancy that makes for universal entertainment. But its title should help it through for moderate returns.

Story doesn't hold the imaginative action that customers might expect from the title, taken from the song.

It's strange that Monroe Owsley should be here portraying a similar part to that he played in "Honor Among Lovers" for Paramount. Customers may find it difficult to reconcile the peculiar virtue of a dancehall hostess as presented here. Stranger still is the situation where after she had married she walks nonchalantly into the rich man's apartment and falls asleep waiting for him. The dialog isn't bright and the story only simple but both are helped by the direction of Lionel Barrymore.

Directorial hand is evidenced in the acting. Miss Stanwyck moves through her lines more easily. Her voice and panto is smoother. She gets no opportunity, however, for dramatic flares. Ricardo Cortez plays in conservative fashion while Sally Blane is more finished under the Barrymore hand.

Miss Stanwyck is the hostess who is desired by the rich Cortez but marries a ne'r-do-well, Owsley, only to regret. Owsley steals his employer's money to play the market and loses. Cortez, being the employer and turning saint out of love for Miss Stanwyck, makes good the loss. Then, the ending showing the rich lad suggesting a Paris trip for divorce and marriage to him.

Through the picture there are well played tunes by Abe Lyman's orchestra. Lyman, himself, is not seen. Recording is good and the photography okay.

This is the first outside film to play the Strand, Broadway, in around two years, excepting the Chaplin features. RKO, which has first call on Columbia films, is jammed on release dates for its Mayfair, and let this one go to Warners for Broadway booking owing to "Cimarron's" long stay at the Globe. *Shan.*

RIVER'S END

Warner Brothers' production and release. Features Charles Bickford and Evelyn Knapp. Based on James Oliver Curwood's story of same name. Adaptation and dialog by Charles Kenyon, with Michael Curtiz directing. Cameraman, Robert Kurrle. At Warners, New York, week March 7. Running time, 74 mins.

John Keith / Sergt. Conniston ..... Charles Bickford
Miriam ..... Evelyn Knapp
O'Toole ..... J. Farrell McDonald
Col. McDowell ..... David Torrence
Louise ..... Zasu Pitts
Mickey ..... Junior Coghlan
Martin ..... Walter McGrail

This feature is reaching New York some 12 or more weeks after a swarm of other towns have had a look at it. It's the Royal Northwest Mounted. That immediately implies "B" house classification and is possibly the reason it's at Warners on Broadway. Picture is that kind of material and can stand alone on split weeks. Otherwise a very weak seven-day entry.

Yarn is, perhaps, the best known of the Curwood stories. It was made back in '20 as a silent by First National with Lewis Stone. New version is delineation of an adventure script which will satisfy small theatre audiences, principally due to the performance of Charles Bickford and J. Farrell MacDonald plus Evelyn Knapp's appearance. She looks pretty well here. To help it along a bit is Zasu Pitts in a few feet as the village tale bearer.

Technically the dialog stands out because it has steered clear of overemphasis and registers as reasonable. Curtiz hasn't uncovered anything special in direction but there's a smooth double photography sequence for Bickford in his dual role. Not a high cost picture, outside of the not too convincing snow stuff.

Theme is pretty well known concerning the sergeant and supposed murderer, Keith, who resemble one another. Latter foresakes a getaway to save the non-com and his guide from a blizzard. When the mountie dies the guide conceives the idea of doubling Keith into uniform and escape. Twist is that the impersonator falls for the post commander's daughter and the rival digs up official data showing the sergeant has a wife in England.

Keith has to take the physical expulsion slap but the girl runs to the boat to make it a double departure. Meanwhile, the sham has gone too far for Keith to explain that he's not the sergeant when news comes the real murderer has confessed.

Bickford handles it well though Curtiz hasn't taken any pains to sharply define the opposite characteristics of the two men. The director chose to take care of this by later dialog between the girl and Keith and the kid friend of the sergeant whom the masquerader finally wins over.

A few hundred feet devoted to a love scene between Bickford and Miss Knapp will likely tighten the lips of the blue-noses and doesn't necessarily belong. This girl's looks suffice in the small part, but MacDonald makes his guide continuously register.

Not a release to cause any excitement and aimed at the middle class houses where it will gain modest financial rating. *Sid.*

CAUGHT CHEATING

Tiffany production and release. Featuring Charlie Murray and George Sidney. Directed by Frank Strayer. Story and continuity by Scott Darling. Dialog by W. Scott Darling and Frances Hyland. Photographer, Max Dupont. RCA recorded. At Loew's New York, New York, half of double bill, one day, March 3. Running time, 53 minutes.

T. McGillicuddy Hungerford ..... Chas. Murray
Sam Harris ..... George Sidney
Madelynne Cabrone ..... Nita Martan
Joe Cabrone ..... Robert Ellis
Tessie ..... Dorothy Christy
Lena Harris ..... Bertha Mann
Tabey Moran ..... Fred Malatesta
Guiseppe ..... George Regas

This picture looks as if built for a quick neighb grind turnover. Couldn't have cost much and doesn't mean much outside of Murray and Sidney, both of whom perform in accustomed manner. Story and the dialog simple with no subtlety. Photography clear and recording okay.

Murray and Sidney play innocent victims of a gangster chieftain's wrath because Sidney had inadvertently picked up the chief's wife for an auto ride, while the chief was looking. This leads to complication with much mention of women and some show of booze.

Windup is at and after a masquerade ball to which Sidney and Murray have been lured to be put on the spot. Sidney, through casually injected newspaper notoriety, has evoked a second gang's admiration. In the latter's zeal to protect Sidney the two gangs are wiped out in a shooting match. *Shan.*

DESERT VENGEANCE

(With Songs)

Columbia production and release. Stars Buck Jones. Directed by Louis King. Story by Stuart Anthony. Adaptation and dialog by Stuart Anthony. Photographer, T. D. McCord. At Loew's New York, N. Y., as half of double bill, Feb. 24. Running time, 62 mins.

Jim Cardew ..... Buck Jones
Anne ..... Barbara Bedford
Hugh ..... Douglas Gilmore
McBride ..... Al Smith
Beaver ..... Ed Brady

Typical small town western. While the story is wheezened it rides smoothly if a little slowly. Oke for the double biller and grinds.

Just a skeleton of a yarn depending mostly on shooting, horses and sufficient mention of desert sands. Cast acts more or less sensibly, photography is fair and recording clear.

Barbara Bedford will be remembered from silent days. Jones handles dialog clearly.

A modern touch is given the mining town theme which will be somewhat incongruous to particular audiences, although western fans won't mind. When the picture opens Jones is on a steamer somewhere out of the Golden Gate. No reason except to plan the ground for his being taken over by a phoney. Miss Bedford plays the sister of the chiseler. A happy ending when the rival gang shoots it out with Jones' crowd. He's the only one left standing of his mob and the girl goes away with him to a supposedely new life. *Shan.*

THE SPORT OF KINGS

(BRITISH MADE)

London, Feb. 24.

Gainsborough production, released through Ideal. Adapted from play of same name by Ian Hay; directed by Victor Saville. Recorded on Western Electric. Stars Leslie Henson. In cast: Hugh Wakefield, Gordon Harker, Dorothy Boyd, Barbara Gott. Length, 8,885 feet. Running time, 90 mins. approx. Censor's certificate "U." Reviewed Palace, London, Feb. 23.

Another film from the Gaumont British and allied stables, showing their almost inevitable pre-occupation with stage plays, but perhaps better than most of them.

For the British field this one is over average, with particular draw on the star and the title. It looks like no proposition for alien markets. This means nothing, though, against a picture which is obviously and pre-eminently British.

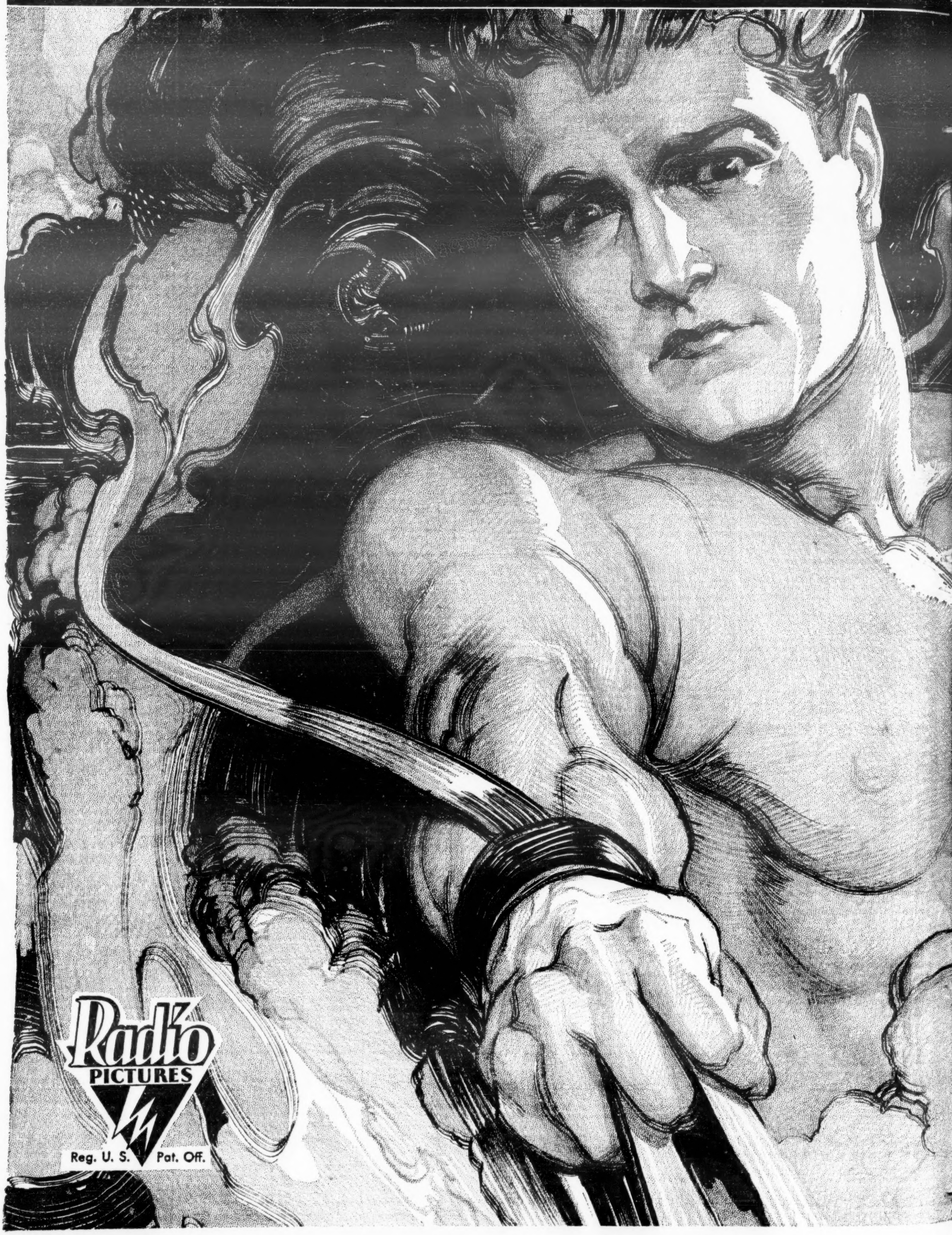
Contrasted with Leslie Henson's first talker, "A Warm Corner," this one seems an improvement. It shows signs of camera freedom and breadth, badly lacking in the forerunner.

Ian Hay's play, which made a success in its day, tells how a couple of punters stay at the home of a wiseacre whose chief hatred in life is betting. They urge him a bit and he opens an account, winning at first and then losing.

Finally, in the hope of getting his money back, he starts a book himself at the race course, loses, and wishes only to find his wife has accidentally booked a big bet for

(Continued from page 39)

THE TITAN RIDES



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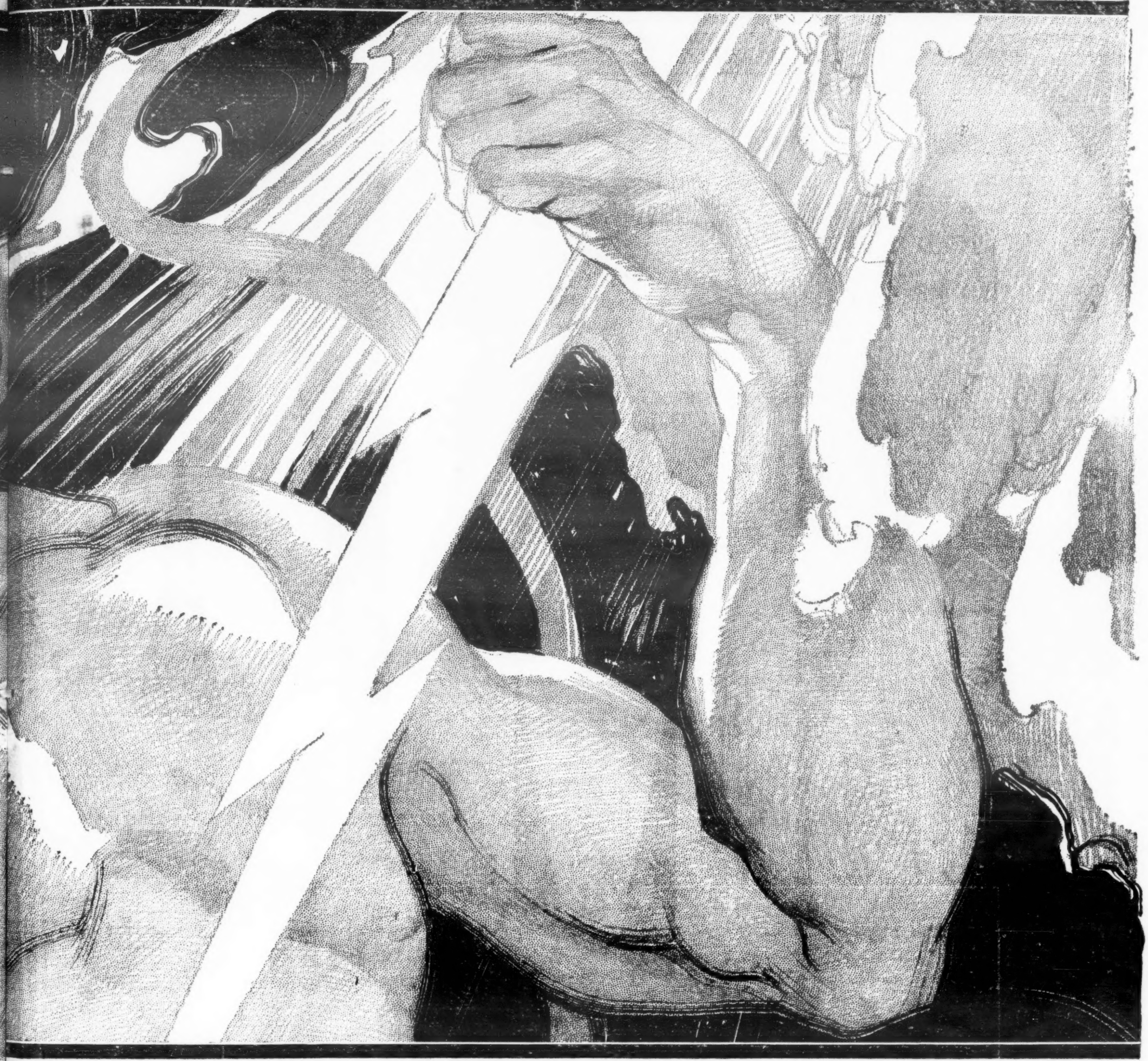

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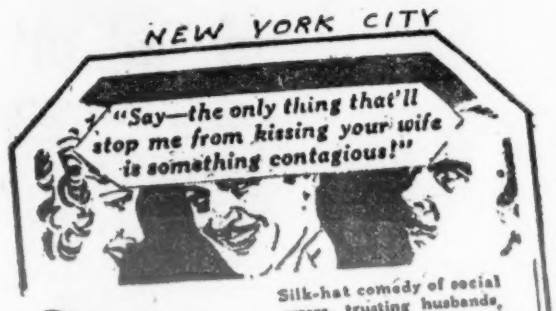

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ARE YOU BROADMINDED?

CAN YOU BEAR TO SEE THE TRUTH?

Can you appreciate the situation of two scions of British aristocracy, the very essence of dignity and nobility, both falling in love with the same woman—a woman of the streets hired by the father to save the son from disgrace by another alluring temptress? Here is the picturization of a theme more daring and unusual than ever before brought to the screen, in a picture that goes to a terrific climax filled with mystery and strong drama.

The **LADY REFUSES**

an RKO Radio Picture with

Betty Compson

Gilbert Emery—John Darrow—Margaret Livingston — Ivan Lebedoff

This Picture Recommended for ADULTS ONLY

FABLE CARTOON—PATHE SOUND NEWS Comedy—"Hot Wires"

WORLD PREMIERE SHOWING *now!*

RKO **VICTORY**

Continuous from 9:30 A. M.

DETROIT

TODAY LAST TIMES! WINNIE LIGHTNER JOE E. BROWN in "SIT TIGHT"

25¢ 10:45 to 6 p. m. 50¢ 6 p. m. To Close Children any time 15¢

TOMORROW! Come Early to Bargain Matinee

Three fearless, ruthless men shoot it out for the love of a young society beauty!

"WOMAN HUNGRY"

with Lovely LILA LEE

Sidney Blackmer—Fred Kohler

Raymond Hatton

She makes a mad bargain with the outlaws! She gambles on her charms, and loses! It'll keep you on the edge of your seat!

GIANT SPECIAL PROGRAM

"ANGEL CAKE" All-Star Novelty — Boy Friends Comedy "HIGH GEAR"

STATE

WOODWARD NEAR GD. CIRCUS PARK

MILWAUKEE
ALHAMBRA
OPENING TOMORROW
BELOVED BY WOMEN . . . ENVIED BY MEN
THE SCREEN'S IDOL IN AN IDEAL ROLE
JOHN GILBERT
With the Two Beauties
Anita Page
Leila Hyams
in "A GENTLEMAN'S FATE"
Featuring the Last Appearance of
Louis Wolheim
FOR SHEER EXCITEMENT YOU CAN'T BEAT THIS AMAZING STORY OF SOCIETY VERSUS GANGDOM!
To 1 p. m. 25c 1 to 6 35c
EXTRA!! LAUREL and HARDY in "ONE FINE MESS"
Universal News

CHICAGO
OUR BUSINESS IS BETTER THAN LAST YEAR
~and last year was good!
The past week alone, PUBLIX-BALABAN and KATZ THEATERS established a record for attendance, entertaining 1,129,867 persons—over one-third of the population of the city!
CERTAINLY our business is better . . . it is better because our pictures are better . . . our shows are greater! (We refer you to any Publix-Balaban and Katz Theater announcement in these columns) . . . AND BECAUSE OUR ADMISSION PRICE IS CONVENIENT FOR ALL POCKETBOOKS!)
TODAY and TOMORROW
In all Publix-Balaban and Katz LOOP Theaters from opening to 2 P. M.
50¢

COLUMBUS
RKO MAJESTIC
TODAY AND THRU MONDAY
The strangest triangle the screen has even known! A girl of the streets wins the love of an aristocrat, and his son—
BETTY COMPSON
in
"THE LADY REFUSES"
—with—
JOHN DARROW
IVAN LEBEDEFF
GILBERT EMERY
RADIO PICTURE

WICHITA
"I don't care who it hurts!"
"If It's News—Print It!"
—But his own wife was caught in a "love nest" . . . would he dare print that?
3 Star Hit
GEORGE BANCROFT
BLASTING REPUTATIONS
KAY FRANCIS
WRECKING HOMES
CLIVE BROOK
THE OTHER MAN
in Paramount's
SCANDAL SHEET
A startling, thrilling, romantic story of a new side of life! Divulging the loves and love nests that make men and women "front page" news . . . with
REGIS TOOMEY
LUCIEN LITTLEFIELD
—Added—
ANDY CLYDE
Sennett Comedy
"THE COLLEGE VAMP"
Fox Movietone News
FOX MILLER
STARTS TODAY

HOUSTON
R·K·O· MAJESTIC
11 Till 1 P. M. — 25c
1 Till 6 P. M. — 35c
KISSES C.O.D.!
Here to have . . . and to keep . . . was the way the ceremony should have read for the girl who thought affection came like something from the store C.O.D.
DOROTHY MACKAILL
With
JOEL McCREA
in
KEPT HUSBANDS
RKO VAUDEVILLE
ROY SEDLEY
MEYERS, LEBOW AND RICE
LORING SMITH and Company
RAYMOND BAILEY The American Boy
LLOYD FINLAY'S RKOLIANS
Radio PICTURES

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

College Boys on Trial

Chicago.

A double angle seems contained in the George Brown scheme to interest colleges and college boys in salesmanship, from the letter below this letter sent out by Brown, inviting a tri-college contest over the RKO exhibited picture, "Millie."

Chicago, Feb. 25, 1931.

Mr. James A. Beirne, Loyola University:
Mr. H. F. Harrington, Northwestern University:
Mr. L. A. Wallace, De Paul University:

After considerable investigation, it is the concensus of opinion of the executive heads of this organization (RKO) that the man-and-brain power of our future staffs must be recruited from among the ranks of the trained.

More and more we are looking to schools such as yours for men who will do the publicity, advertising and exploitation for the pictures and theatres represented by RKO. The day of the man who "wanted to learn the picture business" and with no other training, is past.

With that thought in mind, we would like to present the following for your consideration and an early reply:

We should like to be in a position of having a sort of ready reference check-up on the capabilities and possibilities of some of the men in your classes who may choose the publicity field of the picture industry as their career. To bring their latent talents to the front through practical experience is the basic thought of this suggestion:

Is it possible to have 10 men to represent your school against similar teams from the Journalism Schools of Northwestern and Loyola Universities? These 30 men are to view MILLIE—a motion picture based on Don Henderson Clarke's book, and which will open in the near future at the State-Lake Theatre following CIMARRON. The picture will be projected for their benefit at a private showing. Allowing them several days to work out their publicity, exploitation and advertising ideas, I should be happy to receive the results and to award prizes to the three schools in the order in which we feel they have succeeded in the competition.

In brief, it would be their idea of how they would sell MILLIE to the public.

To the members of the three teams showing the most apt talent, we shall give further opportunities for practical experience until such time, when finished with their duties at school, they may be interested in a position in the advertising and publicity departments of the RKO Theatres Circuit.

We shall endeavor to give them considerable publicity in the papers and magazines, especially along editorial lines.

Inasmuch as time is short, I should be pleased to receive your early reply.

Sincerely yours,
Geo. Brown.

Didn't Fall for Chaplin Gag

Providence.

Publicity offices of the RKO Victory theatre ate up considerable front page ad copy in one of the local dailies plugging an old Chaplin comedy, "A Dog's Life." House figured to capitalize on Chaplin's latest. Front page ads were plastered for several days in the "News-Tribune." "Charlie Chaplin Is Here," read the ad in large type. Then followed title of picture in 12-point. It was plugged over "Kept Husbands," but the stunt failed to boost the b.o. as expected.

Juvenile Lure

Chicago.

Getting the kids into the theatre was the idea behind a tie-up engineered by Herb Elisburg between the Essaness circuit and the Walgreen drug stores. Heralds, containing on one side full list of the Essaness ads and the Walgreen display on the other, were distributed throughout the city by the drug stores.

On presentation of the circular at any Essaness theatre, with an adult admission, children were admitted free.

Amateur Month

Troy, N. Y.

For the first time in years Proctor's Playhouse (RKO) is using local talent as an added feature to the regular vaudfilm policy to which theatre recently returned. March has been designated "Old Home Month."

First week, "Fraternal"; second week, "School"; third, "Community," and fourth, "Whoopee." Entertainers from high schools and colleges are featured this week. "Community Week" will be a glorified amateur night.

It's all to offset Lent.

RKO-Publix Scrap Minn.

Minneapolis.

With the Orpheum (RKO) "warning" the public against opposition stage shows labeled "vaudeville," since the Minnesota (Publix) started designating its entertainment by that name, the Minnesota is now retaliating by newspaper ads headed "Vaudeville!" in huge letters running clear across the lay-out.

"More Stars...More Names... Than We Can Put in Electric Lights!" read the Minnesota ads.

Mike and Screen

Hollywood.

Personal appearances at Warners Hollywood theatre are claimed to have an effect on business for days. The personals are made in the studio of KFMB upstairs, scenes from the picture being repeated for the mike.

With "Illicit" showing downstairs, Barbara Stanwyck, James Rennie, Charles Butterworth and June Blundell made mike appearances upstairs.

Soaping

Kansas City.

Advertising stunt attracting attention was used by Jerry Ziegmund of the Royal for "It Pays to Advertise." Picture is of the successful advertising of a soap company. During the local run a huge cake of soap, weighing 600 pounds, stood in front of the ticket window.

Candy Stickers

Denver.

In a lucky number tieup with Baby Ruth candy bars, stickers were carried on 1,500 grocery and drug store windows and 24,000 tickets were placed in the bars. Winning numbers were posted only in the Paramount theatre lobby during the showing of "Little Caesar." 40,000 sensational tabloids were distributed by the "News," big headlines tying in with the gang angle. 5,000 stickers used on windshields.

The old post card gag, written by a woman, used for "One Heavenly Night" at the Paramount. The present use is a hotel memo and the copy: "While you were out Miss Evelyn Laye called and left word to tell you not to miss her picture with John Boles in 'One Heavenly Night' at the Paramount."

Free Ride

New York.

A free trip to Bermuda for two is a publicity ballyhoo engineered by Harry Krull, manager Fox's Audubon. It's to name the most popular man and woman in the neighborhood. There will be no judges. Votes are dependent upon the number of tickets sold. Each 50c ticket entitles the purchaser to 10 votes for the woman or man named as the patron enters the house. The contest started March 9 and continues to March 29.

An Auto Auction

Manchester, N. H.

The State theatre is giving away an auto free March 27.

With every ticket purchased a "shekel" coupon is handed out, which may be used for the purpose of bidding in on the auto to be auctioned off to whomever can offer the most "shekels."

Reducing

Winnipeg.

H. M. Thomas on "Reducing" at the Met, is having Miss Leslie, dietician expert, lecture to women at matinees; but also tied up with Hudson's Bay departmental store for free booth of bath salts, of especial brand advertised to bring down weight. A free packet was given away to customers. Hudsons Bay supplied same.

Big ad for store and widespread talk for picture.

Bats in Theatre

New Haven.

At the opening of "Dracula" house got a lot of unlooked-for publicity when some Yale students let loose a flock of bats that they had smuggled into the College from their laboratory. Audience thought the stunt was a publicity gag and complimented the house.

For "Danger Lights" Harry Cohen, mgr. of the Bijou, has rebuilt sidewalk box-office to represent an engine cab. Locomotive bell rings intermittently to attract attention, and two men dressed as brakemen carrying lanterns parade up and down in front of theatre. At each end of marquee block lights were erected, which flash red, green and yellow lights at intervals.

For "Trade Horn" at the College the theatre front has been redecorated to resemble African wilds, with tall grass in entrance surrounded with pictures of animals. Heavy advance newspaper plugging. Also lobby display of 6-ft. cards reproducing N. Y. newspaper criticisms.

Neighborhood houses are using the piece-by-piece stunt to attract business on certain nights each week. One piece of a set of tableware, linen or toilet articles is given away each week, making about 10 attendances in a row necessary to acquire complete sets.

Hotel Tie-in

Pittsburgh.

Penn this week has a tie-up with William Penn Hotel for "Dance, Fools, Dance," opening Friday (13). Pirate Hall, dance rendezvous for young crowd at hostelry, staging tango contest Thursday night; for loving cup, called the Joan Crawford trophy.

House also has current tie-up with Coca-Cola on "The Easiest Way." Soft-drink distributors have a flock of posters out, advising "the easiest way" to quench thirst. They're all around the drink stands.

Whiskey Still in Lobby

Jacksonville, Fla.

Sheriff W. B. Calhoon of Duval county, ardent prohibitionist, tied in plenty on "Ten Nights in a Barroom," anti-booze talker, currently at Imperial. Not only indorsed picture, but sent his deputies to get a big still for exhibition in front of the house. Tourists blocked traffic looking over the whiskey-making equipment.

Auction With Stage Money

Hartford, Conn.

With a few hundred in the audience bidding on valuable merchandise with "Hollywood money" at Fox Capitol, and over 35 merchants behind it, a favorable showing in both turnout and receipts above the average was shown Monday night.

Although the total turnout and bidding did not quite come up to expectations with the reason given as the first week for the stunt and lack of "money" as yet in the hands of bidders, it appears from the showing the better merchandise which will be put up for bid on either the third or last week of the exploitation has a good chance.

Auctioning is not made from the stage. As each person enters the theatre a card is given upon which the bidder is requested to set his price and the merchandise he desires. All left-overs are auctioned from the stage with good humor from the crowd following. The stunt, itself enlivens the house and brought a laugh.

Newspapers carried considerable advertising lineage with each merchant plugging the stunt in his store by both window and placard display. Merchants, of course, give "stage" money to buyers purchasing articles in the establishment of the co-operators of the stunt.

"Prosperity" Falls In

Seattle.

Fanchon & Marco "Prosperity" with Lucille Page, featured, tied up for big publicity with Post Intelligencer (Hearst) and Times (Ridder), with main play on "Prosperity will shine on" certain merchants who buy some space in the newspapers.

P. I. showed Mayor Edwards welcoming "Miss Prosperity" to Seattle. Times had prosperity shining on a lot of the merchants, and it looked like prosperity for the Times. This paper also had full-page co-op adv. for "The Easiest Way" at the Paramount along with "Prosperity" unit. Advertising burden was to show that new, modern ways in the home are easier than the old drudgery.

Paramount celebrated third anniversary this week. Vic Gauntlett, p. a., gave both barrels in publicity to the idea. Bakery concern furnished cake to go along with the free coffee in the downstairs lounge. Decorations and neon told story of birthday. Manager Clemmer had basketball players of U of Cal and U of Wash, here for coast title game, as guests on "College Night." Parade and pep rally.

Each week will see a "prosperity" night at the Paramount, starting with this anniversary week. Also inaugurated "Diplomats' Night" to be on weekly.

Time Info

Birmingham, March 10.

Birmingham "Post" is using a box with its theatre ads giving the starting time of the feature pictures at all theatres.

There isn't a regular stage show policy in the town.

BEHIND THE KEYS

Des Moines.

Iowa and Strand, Atlantic, Iowa, sold to Finkelstein Theatres. O. C. Johnson was owner.

Johnson retained his houses at Red Oak and Elk Horn.

Oklahoma City.

Bobby Jackson, stage manager for the Warner theatre, goes to White Plains, N. Y., for RKO.

RKO vaude replaces Fanchon & Marco "Ideas" (Fox) at the Warner here.

Buffalo.

Vincent Thomas, asst. mgr. at Lafayette, replacing Carl Stephanski, who goes to Youngstown.

Fred Ullman, former manager of Hollywood, now with RKO in New York.

Ottumwa, Ia.

Ted Emerson, manager of Ottumwa theatre, Publix, has been advanced to management of the Paramount theatre in Cedar Rapids. Vogel Gettier, Neb. district manager, has succeeded Emerson as local manager.

Wilsonville, Ill.

Scarcity of water supply contributed to the destruction of the Wilsonville theatre, owned and operated by Eli Gori, shortly after the theatre closed for the night. Loss, $20,000.

Easton, Pa.

Just as the Embassy, Wilmer & Vircent house at Allentown, was ready to close, a bandit held up Mrs. Paul Allender, ticket seller, grabbing $775 and making his getaway after chased for several blocks by persons who were notified of the holdup by Mrs. Allender's shouts.

Birmingham.

With purchase of the three Publix houses at Montgomery by R. B. Wilby, of Atlanta, Dick Kennedy, mgr., Rialto, here, transferred as city mgr., Montgomery.

Bolivar Hyde, with Publix at Montgomery, transferred to New Orleans territory.

Davenport, Ia.

William G. Simpson, 24, chiropractic student, caught Saturday (Feb. 28) after attempting to rob the cashier of the Fort Armstrong theatre, Publix house, in Rock Island, Ill., just across the river, is in jail here awaiting trial for holding up the cashier of the Garden-Publix in this city the night of Jan. 24.

Simpson held a fountain pen in his overcoat pocket to threaten the Garden cashier, who gave up $250. He tried the same stunt at the Fort Armstrong, but the cashier gave him only 50 cents and hit the buzzer. House employees ran Simpson down in an alley, turned him over to police. He faces a 25-year jolt if convicted here. He made a statement admitting both robberies.

Rochester, N. Y.

Al Lever has resigned as manager of the Eastman theatre, sixth so far in over two years.

Lynchburg, Va.

Shifting about of this town's theatre ownership in the last four months has seen Olinto Accorsini holding jobs with four amusement groups.

Long with C. M. Casey as manager of three houses here, account went to Publix in November, when Publix took over Casey's string. He quit to manage Trent's indie Trenton. With the recent sale of that house to Warners, account went with the deal.

Milwaukee.

Howard C. Herzog has succeeded James Keefe as Fox advertising manager. Herzog on the staff for some time. Keefe is now handling publicity for RKO at Minneapolis.

Gene Arnstein has been made Southside supervisor for Warners, in addition to his duties as booker. E. W. Van Norman now Northside supervisor.

Harry Karp, formerly at Wisconsin, replaced Wm. Meeks as manager of Juneau.

Easton, Pa.

Phil Levy has returned as manager of Lyric.

Duluth, Minn.

Theatres are cutting scales since the opening of the Granada at 25-cent top. Lyceum (Publix) opened its gallery at 25 cents, revising schedules for second and first floors. Strand cut to 25-cent top.

Granada is next to make local film comedies.

Los Angeles.

Indie exhibs in California are putting up a big complaint over proposed legislation there which would make it mandatory for all theatres, regardless of size and location, to have two men in the booth at all times. The smaller exhibs feel this would place a burden particularly on them as against chain operators with larger houses and are lining up to do battle.

Portsmouth, O.

Floyd D. Morrow is city manager for the Warners four local houses. After city mgr. for Publix at Marion, O., Morrow moved to charge of the WB Sherman, Chillicothe, O.

Toledo.

Cameo theatre, downtowner, going second run March 16. Charles Smith, mgr, goes to Akron and will be replaced. All Fox pictures to Paramount theatre.

Sylvan theatre, sold to Smith and Beidler naborhood chain.

Mystic theatre, Leipsic, sold to Stout Bros., Delphos. R. Wannamacher will manage.

Monday night programs at the Rivoli, which include eight acts, proving success.

Utica.

Police are investigating complaint of the Warner Stanley theatre management here. Unknown persons used safety razor blades to slash upholstery on about 15 seats, according to the complaint. Slashes are five to 10 inches long. Ben Stern, manager, estimates the damage at $300.

Happy Hour theatre, 10-cent grind, in operation for years, has closed. House, once a gold mine, had suffered from conversion of Van Curler, former legit, to film grind emporium.

Los Angeles.

George Weiss, formerly manager of the Warner downtown, has been switched to the Hollywood house.

Succeeding at the L.A. Warner first run is Alfred Goodstein.

Topeka.

Fox Grand has started extra matinee Saturday to take care of the overflow from the matinee business of the Fox Jayhawk, across the corner.

The Jayhawk cut the daily noon shows.

Kids make the noon shows popular.

Allentown, Pa.

Phil Levy has returned to the management of the local Lyric, legit and burlesque.

York, Pa.

Paramount-Publix is reported negotiating for a site on West Market street, this city, for a new film and vaudeville theatre. Options have been secured, it is reported.

Allentown, Pa.

Using the manager's private signal, three tapse on the door, two bandits were admitted by Mrs. Pearl Allender, cashier, and her assistant, Belva Ruch, to the private office of the Embassy theatre here late at night, and robbed the women of the night's receipts, $775.

Brandishing revolvers, the bandits stood off two theatre employees summoned by a burglar alarm sounded by Miss Ruch, while the holdup men were in the office, and escaped. They were chased nearly a block, but disappeared with the money in the crowds on the street.

Daylight time will go into effect here April 26, members of the Chamber of Commerce decided, after a canvass in which a proportion of more than 10 to 1 manufacturers and employers favored the time change.

Theatre manufacturers, opposed, did not file a protest or take organized action.

Reading, Pa.

March 28 will be the opening date for Wilmer and Vincent's new 4,000 seater, the Embassy, here.

New house will show Paramount pictures exclusively, product being transferred from Wilmer and Vincent's next door 1,700-seat State. Some likelihood of the State playing vaudeville.

James T. McClusky, O'Brien's aide at the Capitol, expected to become manager at the State when O'Brien and a house man, not yet selected, take charge at the Embassy. Paul E. Glase, now at the State, will likely go to the big Capitol.

Hathaway Operating 2 Indies for Local Bank

Middletown, N. Y., March 10.

O. S. Hathaway has returned here as the operator of the indie houses, State and Stratford.

He represents the bank now interested in these theatres, since their former indie operator had to abandon them.

HOW DO SHOWMEN *SENSE* A HIT?

By Peeping Through Keyholes?

By The Grapevine Telegraph System?

By Seances With Mystic Strangers?

or by plain COMMON SENSE?

BEFORE it was held over for a second big week at the New York Strand.

BEFORE the Circle, Indianapolis reported the biggest business in fourteen months.

BEFORE news of the S.R.O. business at the Stanley, Pittsburg was flashed around the world,

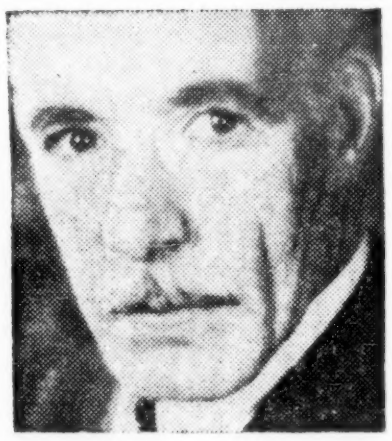
LAST MINUTE NEWS

Leading all Boston at Publix Metropolitan. Biggest week in months at Chicago Theatre, Chi.

Every Showman Knew That.....

BOOTH TARKINGTON'S

FATHER'S SON



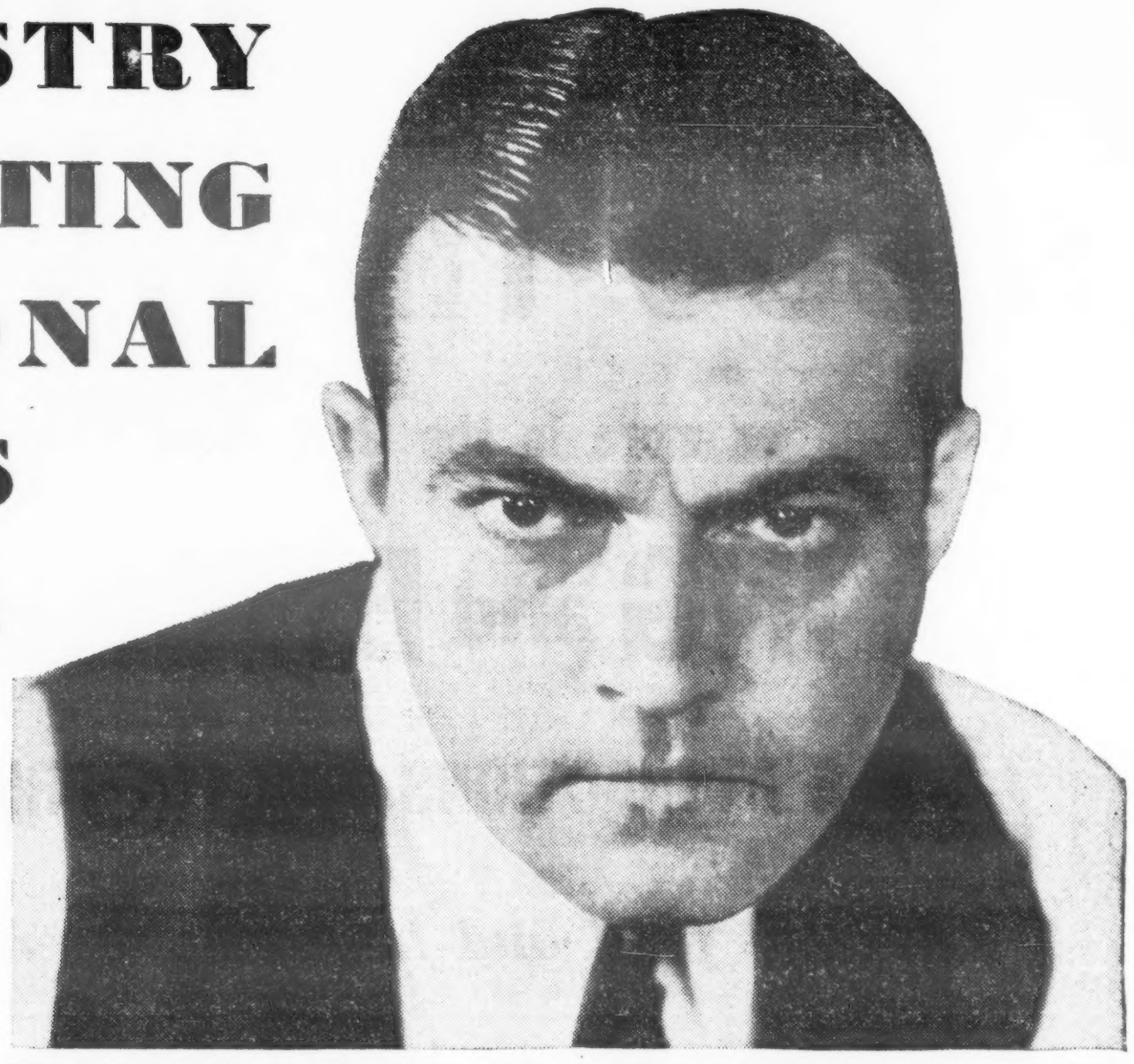
With LEWIS STONE, Irene Rich, Leon Janney, John Halliday, Mickey Bennett. From the story "Old Fathers and Young Sons" by Booth Tarkington.
DIRECTED BY WILLIAM BEAUDINE

was just the picture they needed to bring back the kiddies and the whole family!

They rushed to book it from... **FIRST NATIONAL**

ALREADY

THE INDUSTRY IS PREDICTING SENSATIONAL BUSINESS *From*



RICHARD BARTHELMESS

...in the great gang war epic **THE FINGER POINTS**

By the authors of "Dawn Patrol" and "Little Caesar" . . . . . and far better than either . . . . *with* FAY WRAY, REGIS TOOMEY, ROBERT ELLIOTT, OSCAR APFEL, NOEL MADISON. *Directed by* John Francis Dillon.

THE HOT HEIRESS

with ONA MUNSON BEN LYON, Tom Dugan, Walter Pidgeon, Inez Courtney, Thelma Todd. *Funnier* than any show Fields, Rogers and Hart ever wrote. And they've written the biggest hits Broadway has ever known. *New gags. New laughs! . . . New kind of theme.*

Lovelier Than Ever! LORETTA YOUNG *in*

BIG BUSINESS GIRL

with Frank Albertson Ricardo Cortez, Joan Blondell, *Better than* "Office Wife." You've never seen Loretta Young in a greater role. . . *She means business!*

The whole industry is waiting for . . . DOUG. FAIRBANKS, Jr.

in

CHANCES

with ROSE HOBART

Anthony Bushell, Mary Forbes, Mae Madison, Holmes Herbert . . . . . *A. Hamilton Gibbs' sensational novel.* . . . . . Doug's biggest role . . . . .

People In The Know Will Tell You That

FIRST NATIONAL

Has The Edge On The Entire Industry!

"Most widely read and popular trade paper in show business"
—Universal Pictures Survey

8,500 THEATRES

or more in the U. S. now

BUYING and BOOKING

STAGE ATTRACTIONS AND PICTURES

through field and house managers

(From "Variety," Feb. 11, 1931)

'VARIETY' LEADS TRADE PAPER SURVEY BY U

Universal Exchanges in U. S. Make Decision—Report to Home Office

"Variety" stands first amongst all screen and stage trade papers for reader interest, reliability and popularity, according to a survey just completed by Universal through its exchanges in the U. S.

Each exchange was queried by a questionnaire sent out from U's home office in New York, with the reports returned to that headquarters. The consensus as compiled by U places "Variety" first.

Questionnaire called upon the U exchanges everywhere to report on exhibitor preference in their section, local office opinion and from observation on the trade papers.

New Method of Theatre Operation

Major Circuits have placed responsibility and authority with division and house managers for stage shows and films personally chosen by them

Independent houses as ever continue to book direct

This new method by circuits does not relinquish their home offices from booking as heretofore, but places more discretion in buying and booking with the field and house men than ever before given

Reach all of the show business through 'Variety'

The only international show medium of the world in the world

Warner Stock, Bonds Break

(Continued from page 11)

day at 22, unchanged. Here normally a bullish spurt might have been staged on the strength of the rosy income statement issued late last week and showing earnings and net greatly improved during the panic year. Net was $1.45 a share, compared to 92 cents for the previous year, with the increase in operating income at an even higher rate of increase.

It was one of those market eccentricities that the stock took no incentive from the improved showing, with the obvious inference that accumulation might still be going on, and of course the usual selling on the coming out of good news. Picture trade people are beginning to look upon RKO with a more friendly eye as a speculation.

Selling of RKO was a direct reverse of the performance in Shubert. Company last week issued a six month statement revealing a net loss of more than $1,000,000, the period covering the six months to Dec. 31 which, of course, is the company's best season. With spring and summer ahead it ought to be obvious that prospects for Shubert are about as discouraging as they well could be.

In the face of that situation a clique tried early last week to stage a rally in a strictly market operation designed to make it look that now the bad news was out, an improvement should be in store. This was while the rest of the list was advancing. When the general market broke about mid-week the clique backed away precipitately. Monday dealings went quiet with the stock around 8 compared to its best last week close to 10. Shubert in its market fortunes seems to resemble Warners. Every maneuver to push the stock up is accompanied by a spurt in the bonds. Last week they had been put well above 20, while on Monday they dropped nearly 4 points to 18½, which is only about 2 points above their all-time bottom.

Also, like Warners, Shubert is beset with increasing interest charges on funded debt, accompanied with dark houses and depression in current theatre attendance.

All Off Last Week

Statistically the theatre stocks had their worst week of the year up to last Saturday with 15 issues losing an aggregate of 28 points and, for a change, the declines coming in the most active shares. Warners led in breadth of drop, a total of three points net on sales of the staggering total of 495,000 shares; Par lost more than 2 on the moderate turnover of 38,700 shares and Eastman Kodak was off 3 on volume reduced to 23,000, but fair amount of stock for one of the few remaining blue chips.

Loew lost only a fraction while RKO actually gained ½, the only plus sign in the active members of the group, representing advance discounting of the profit and loss statement issued late Friday. An odd twist was the loss of ¼ by Consolidated Film common and a gain of ½ in the preferred, both stocks being remarkably steady under pressure that came into the whole group. Improvement in RKO was reflected in a betterment in the old Orpheum preferred, while the Universal senior stock, also paying $8, went into an astonishing nose dive, losing more than 6 points on sales of nearly 300 shares (traded in in units of 10) and going back to 29½, not far from its extreme low. Gyrations of these high yield senior stocks usually mean little, since the companies are trying to get them back at bargains in many cases, but so sharp a drop on relatively large sales made this issue stand out.

A considerable number of the amusements touched new lows on the movements during the week including Warners at 12 (repeated Monday); 19⅝ for RKO; 56 for Loew; 32 for Fox and 42¾ for Par.

An oddity in the bond list, which was quiet except for Warners, off 5¾ on the week (exclusive of Monday's further descent), was a decline of 2¾ in the Loew bonds carrying the stock purchase warrants, at the same time the warrants themselves were moving up by nearly 3 points on the Curb and traded in in considerable volume.

Unless some obscure speculative operation explains the deal, it is extraordinary that the debentures carrying the rights should slip while the rights themselves advance, and also while the same debentures ex the privileges score a minor gain, as actually happened.

Only other detail of bond trading was a retreat measured by 2½ in the General Theatre Equipment bonds, which closed at 67, after a severe sinking spell to 63¼.

Summary for week ending Saturday, March 7:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	.....	American Seat (1)	..	..	7½	
27⅝	7⅞	3,200	Consol. Film (2)	14	13	13¼	— ¼
28¼	12½	1,500	Consol. Film pfd. (2)	17⅞	17¾	17¾	+ ¾
255¼	142½	23,000	Eastman Kodak (8)	177½	166½	171⅞	—3½
57⅝	16⅛	68,100	Fox, Class A (4)	36	32	34	—1¼
117	89¾	200	Keith	94	94	94	—6
..	..	.....	Do. pref. (7)	..	..	100	
15½	5½	10,200	Gen. Thr. Equip. n	13⅞	12½	13¼	— ¾
95¾	41⅝	92,000	Loew (3)	61	56	59	— ½
..	..	200	Do. pref. (6½)	97¼	97¼	97¼	—1¼
99¾	84	1,000	Do ex war.	97⅜	97	97	— ⅝
15⅜	4⅛	1,700	Madison Sq. Garden (60)	6½	6⅛	6⅛	— ½
26¾	23½	400	Met.-G.-M. pref. (1.80)	5¼	25	25	
77¼	34¾	38,700	Paramount-Fam.-Lasky (3)	47½	42¾	44¼	—2¼
9	1½	10,400	Pathe Exchange	2⅜	2	2	— ⅜
19¾	3½	3,300	Pathe, Class A	4⅛	3¾	3¾	— ¼
69⅝	11⅝	921,500	Radio Corp.	26½	21⅝	24¼	—1⅞
50	14⅜	164,800	Radio-K-O	22	19⅜	22	+ ½
99¾	60	20	Orph. pref. (8)	66	65	66	+1
35	4⅛	12,500	Shubert	9¾	6⅞	8¾	+1¼
76	27	280	Universal pref. (8)	31⅛	29½	29½	—6½
80¼	9¾	495,500	Warner Bros. (4)	16¾	12	13⅝	—3
70¼	31	.....	Do pref. (2.20)	..	..	38½	
CURB							
54¾	14	.....	Columbia Picts. (1½+)	..	..	23	
54½	13½	400	Do v.t.c. (1½+)	20¾	20	20¾	—1¼
17⅝	2½	3,900	Fox Theatres	5½	4¾	4⅞	— ⅝
37¼	23¾	4,600	Gen. Thr. Eq. pf. (3)	29½	28	29	
64¼	9¼	3,200	Loew rights	21	15⅝	18¾	+2¼
3½	¼	13,200	Loew war.	1⅛	1	1⅛	
86½	5½	10,100	Technicolor	14½	10¼	13½	+1¾
BONDS							
100¼	50¾	$224,000	Gen. Theatre Eq. 6's, '40	69	63¼	67	—2½
91	74	8,000	Keith 6's, '46	76½	75½	76	
130	100	90,000	Loew 6's, '41	109	105½	105½	—2¾
101½	91¾	69,000	Do ex war.	99¾	99	99¾	+ ¼
80	36	65,000	Pathe 7's, '37	71½	69½	69¾	— ¼
103¼	89	38,000	Par-Fam-Lasky 6's, '47	96¾	94¼	94¼	—1¾
91⅞	76	127,000	Par-Pub 5½'s, '50	88	86¾	86¾	— ¼
69½	16½	42,000	Shubert 6's	21½	19	21¼	— ½
113½	55¼	900,000	Warner Bros. 6½'s, '28	64¾	55¾	57¼	—5¾

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

..	..	.....	Technicolor	4½	4	4	
..	..	900	Jenkins Tele.	..	..	..	

Over the Counter, N. Y.

Quotes in Bid and Asked

Bid.	Asked.						
16¾	17¼	.....	Roxy, Class A (3.50)	..	..	..	
16¼	18¼	.....	Unit do.	..	..	..	
1¼	1¾	.....	Unit do.	..	..	..	
1	3	.....	De Forest Phono	..	..	..	
3	4½	.....	Color Picts.	..	..	..	
Los Angeles							
..	..	.....	Roach, Inc.	..	..	No bid	
..	..	.....	Fox Thts.	..	..	4½ bid	

Warner-FWC San Diego Battle Goes Screwy With Cuts, Free Mat

Hollywood, March 10.

Warners' invasion of San Pedro with a recently opened house has started a war with Fox-West Coast, with each chain battling hard for the harbor town's business. F-WC's drop to 25c at its first run, the Cabrilla, the minute the Warner house opened, with zoning something that's been entirely ignored, is leading WB to a new policy for its first run.

First step will be a cut from the 50c top at the Warner, with reduction probably 10c.

Another move to buck F-WC stronger will be Warners' plan to play certain pictures in San Pedro day and date with the Warner downtown and Hollywood houses. "Sit Tight" (FN) is the first in line. Policy will be flexible under present intention, with some pictures playing two, three or four days according to their strength.

Kid shows Saturday mornings have been started at the Warner San Pedro house. A week ago Fox-West Coast ran a free show for the kids as opposition. Warners drew 1,750 regardless against Fox's 185, the Warner providing the draw through having Mickey McGuire and his gang from the Larry Darmour shorts company as an added attraction.

New Waldorf Wired

(Continued from page 3)

a part of the hospitality policy, to preserve good will, it is said.

The hotels, it is conceded by showmen, will have their own problem in this free-for-all method. They will have to work out some kind of a checking system whereby their film showings will be restricted to guest fans, so that their lobbies will not always be filled with oakley hunters.

Becuse it will cost the hotels more money for this free-guest entertainment than any other donated sport, the resorts going in for installations and film rentals will be only those catering to the wealthiest transient.

Arguing along this angle, the little indie neighborhood house is revealed as untouched by the hotel-theatre novelty. In the vast majority of cases his theatre is blocks away from the first-class hotel in the first and second class cities.

Twelve Biggest

In substantiation of this, Western Electric, making the initial move to equip hotels, has contracts for installations in 12 of the biggest hotels in the U. S. The success which the first effort has recorded is resulting in WE inaugurating a hotel department of Electric Research Products. J. West is reported named as its head by J. G. Otterson, ERPI overseer. One of the first of the big hotels to be wired will be the New Waldorf. In its 5th avenue location, it is blocks away from theatre competition, even in Manhattan.

On the matter of rentals, a further need for wired hotels to become a part of the picture business, the subject of protection will have to be ironed out.

Film spokesmen are confident there will be little trouble in this direction. Once the indie is satisfied that he is unhurt, the picture producers can handle matters in their customary way.

For what they realize in additional hotel rentals producer-circuit owners can well afford to chance a slight fluctuation in their patronage, it is maintained.

Even with the hotel's varying popultion theatres will not suffer from an extra bit of b.o. profit, it is declared. When a convention is due in town the bookings will be such that the theatre considered competition to the hotel will remain first run anyhow.

In summary, as one film exec puts it:

"What's the difference if hotels come in or hotels stay out? The electrics are satisfied one way or the other. If the hotels like to keep on spending money it will be just so much more in the pockets of the reel industry."

BOSTON

(Continued from page 10)

(Radio) ended four weeks to $14,000 for final stanza.

Keith-Boston (RKO) (3,000; 50-60) Vaudfilm. "Beau Ideal" (Radio) and Harry Langdon in person. House may get $16,500 this week. Crabbed fair $16,000 last week with "Lady Refuses."

Fenway (1,360; 30-60) "Body and Soul" (Fox). Ought to get $4,500 this week. "Conquering Horde" corraled $4,000 last week; fair.

Uptown (1,700; 30-60) "East Lynne" (Fox). Looks good for $7,000 this week. "My Past" (WB) netted house bill $8,000 last week.

Scollay (2,562; 35-50-60) "Body and Soul" (Fox). House won't get over $10,000 this week. "Conquering Horde" got $10,500; good, last week.

Olympia (1,962; 35-50-60) "East Lynne" (Fox). May do fair $8,500. Last week "My Past" (WB) at $9,300.

Tremont (50-75-$1) "City Lights" (UA). Chaplin skidded so that this week, fourth, will not go over $14,000. Slid to $16,000 last week.

Norse Silent Milan Hit

Milan, Feb. 22.

A great success was marked up at the Oregon Cinema here by "Laila, Daughter of the North," a production of the Lunde Films of Oslo, Norway. It is synchronized or disc and without dialog. Much of its beauty depends upon the realism of the acting coupled with some first class photography. The scenic shots of fjords and glaciers are beautiful. Owing to ski-ing having become a rage, the ski-ing was interesting.

This film which is on the lines of the old silents again indicate the general feeling over here against foreign tongue dialog. Picture has been held into its second month. Mona Marthenson and Peter Malberg are the stars.

February Production Survey

Hollywood, March 7.

There were only two studios on the coast normally active during February. Metro and Warners continued their previous month's pace of six or seven feature units in production regularly.

Fox, tapering down during January, went farther last month and averaged under two units. Paramount also kept the brakes on and had only three companies in action as a weekly affair.

Universal washed up everything the third week of the month, leaving only a leasing company to hold the lot open.

Pathe Low

Pathe continued in low place among feature studios as its sole full length picture finished up. Five short subjects shot during the month helped the studio average. Pathe led the comedy field in number of subjects shot, but its Culver City neighbor, Hal Roach, divided as many working days between two comedies.

Indie field was sad. The old Charlie Ray lot (Cinephone) did more biz than any except Educational. Latter's average of one-plus was due to Cruze's picture, now finished. Studio watchman will be king during March.

Production level apparently hit its low at the end of February, only 19 features passing over to this month. The February clean-up is an old California custom, due to the arrival of the tax assessors the first week of March. This month will undoubtedly see the pick-up for the spring cycle.

FEBRUARY PRODUCTION AVERAGES

in 17 Active Coast Studios

(Chaplin and Tiffany Dark)

Feature Studios	Feb. 1931 Feature	Units Shorts	Active Total	—Yearly Averages— 1930	1929	1928
Metro	6.7	.1	6.8	5.4	5.1	5.3
Warner-FN	6.7	..	6.7	6.8	8.1	13.1
Universal	3.8	..	3.8	3.8	5.7	4.2
Paramount	3.0	..	3.0	4.5	4.0	7.4
Fox	1.8	..	1.8	5.8	6.1	6.8
Columbia	1.7	.1	1.8	2.1	1.5	2.3
Pathe	.6	1.0	1.6	2.2	1.4	2.1
United Artists	1.4	..	1.4	1.5	1.3	1.7
Radio	1.1	.2	1.3	2.9	2.0	2.3
Leasing Studios						
Educational	.8	.3	1.1	0.6	0.9	1.3
Cinephone	.6	.3	.9	..	..	..
Darmour	..	.6	.6	1.0	1.2	1.2
Metropolitan	.1	.3	.4	1.9	2.9	2.6
National	.3	..	.3	.4	.7	.8
Tec-Art	.1	.1	.2	1.3	1.9	2.3
Comedy Studios						
Roach	..	1.0	1.0	1.0	1.1	1.3
Sennett	..	.8	.8	.7	1.0	1.0
Daily working average	28.7	4.8	33.5	41.9	44.9	55.7

Average of all units daily in January, 1931, 35.

Features Completed on the Coast February, 1931

(Including 7 Foreign Versions)

Metro
"Cheri Bibi" (Spanish)
"Trial of Mary Dugan" (French
"Strangers May Kiss"
"It's a Wise Child"
"The Imposter"
"Daybreak"
"Stepping Out"
"The Big House" (German)
"Bachelor Father" (French)
"Shipmates"
"The Torch Song"

Warner-FN
"The Finger Points"
"The Millionaire"
"Svengali"
"The Public Enemy"
"The Maltese Falcon"

Universal
"Seed"
"The Iron Man"
"Gambling Daughters"
"The Virtuous Husband"

Columbia
"Subway Express"
"Ten Cents a Dance" (Spanish)
"The Fighting Patrol"

Paramount
Untitled musical (Spanish)
"Roped In"
"City Streets"

Radio
"Bachelor Apartments"
"Room and Board"

Fox
"Scotland Yard" (Spanish)
"Hoodlum"

United Artists
"Obey That Impulse"
"The Front Page"

Miscellaneous
"Lost Love" (Pathe)
"Salvation Nell" (Cruze-Tiffany)
"Air Police" (Webb-Douglas-Sonoart)
"Trapped" (Hollywood Syndicate-Big 4
"The Kid From Arizona" (Bob Horner-S)
"Rider of the Plains" (Trem Carr-SR)

Picture Possibilities

"Privilege Car"—Favorable

"PRIVILEGE CAR" (Comedy-drama, Abraham and Fields, 48th Street). Phase of circus and carnival life, before on the stage. Should provide fairly good picture material. *Ibee.*

"Give Me Yesterday"—Favorable

"GIVE ME YESTERDAY" (Comedy, Charles Hopkins, Hopkins). Play by A. A. Milne, originally presented as "Success" in London. Rights may have been disposed of over there. Good scenario material. *Ibee.*

"Heat Wave"—Favorable

"HEAT WAVE" (Drama, Straford Productions, Fulton). Not much of a stage attraction, but may make a fair comedy film. Picture rights controlled by Warner. *Ibee.*

"The Great Barrington"—Favorable

"THE GREAT BARRINGTON" (Comedy, Bailey, Avon). There's an idea here for film light comedy, but it will need ingenious adaptation and plenty of change in treatment. *Shan.*

"The Venetian Glass Nephew"—Unfavorable

"THE VENETIAN GLASS NEPHEW" (Operetta, Walter Greenough, Vanderbilt). Old fashioned operetta dated in 1759. Doesn't show picture promise at any point.

WARREN HYMER

Warren Hymer was born in New York City—where he learned to talk out of one corner of his mouth, and educated at Yale—where he learned to puff big black cigars and feel at home in a raccoon coat or Russian drama.

His parents were stage folks and Warren cut his wisdom teeth as a trouper at the age of eight. After college, he joined a company that toured Great Britain. He returned with no Oxford in his English and not a victim of the tea habit.

He played in the "Grey Fox"—without a raccoon coat—but deserted the stage for Fox films. Talent rather than beauty has shaped his career.

Heavy roles were his first assignments, but he has developed into one of Hollywood's big laugh-getters. When he wows 'em, they stay wowed.

Warren is one of the few pedestrians left in Hollywood. He's a tennis expert, an amateur boxer, a baseball fan—but he doesn't own a car. To his pals he is Sky-high Hy-mer.

CHARLIE CHAN CARRIES ON
SEAS BENEATH
OH, FOR A MAN!
UP THE RIVER
MEN ON CALL
BORN RECKLESS
MOVIETONE FOLLIES OF 1929
MEN WITHOUT WOMEN
LONE STAR RANGER
FROZEN JUSTICE
THE GIRL FROM HAVANA
THE FAR CALL

SIXTEENTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

Never in HISTORY

Ever such HIT STORY

Today—*Now*—Fox Studios, holding the record for delivering the two biggest hits of any season, THE COCK EYED WORLD and SUNNY SIDE UP, are making even newer and grander history.

Today—*Now*—Fox rivets hit on hit. COMMON CLAY—SCOTLAND YARD—THE MAN WHO CAME BACK, hits where hitting counts.

Today—*Now*—EAST LYNNE crashes through, cracking Roxy records and others.

Today—*Now*—BODY AND SOUL is a triumph, revealing a new sensation ELISSA LANDI with CHARLIE FARRELL.

Today—*Now*—From Fox Studios a succession of hits are marching to challenge even this unprecedented hit-story of hits.

Today—*Now*—The box office says more *without words*, than the dictionary does with half a million.

Lip service *cannot* make hits.

Sales talk *won't* make hits.

The one and only test of hits is *on* the screen—*at* the box office.

Why talk history? Why read history?

Play Fox hits and—

You'll *make* history.

HIT STORY of HITS Today—*NOW!*

NOT EXACTLY GENTLEMEN with VIC McLAGLEN	March 8
DOCTORS' WIVES Warner Baxter and Joan Bennett	March 15
WILL ROGERS in A CONNECTICUT YANKEE	March 22
MR. LEMON OF ORANGE with EL BRENDEL and Fifi Dorsay	April 12
CHARLIE CHAN CARRIES ON with Warner Oland	April 19
3 GIRLS LOST with Loretta Young and John Wayne	April 26
Spencer Tracy in QUICK MILLIONS	May 3

Happy Omen *for* Happy Showmen

FOX FILM CORP. BOX OFFICE

Tiffany HITS Broadway

with a hot HIT!

OPENING AT WARNER THEATRE!

Fox May Organize Music Dept. for All Theatres with Rapee at Head

Organization of a music department for Fox Theatres that will have supervisory authority over music arrangements by the bands and pit orchestras in the Fox houses is being considered. If the creation of the department is set and it will serve to effect economies, also help the music end, Erno Rapee, Roxy theatre maestro, is to have charge.

Fox Theatres is anxious to expand the music of its theatre entertainment, but has no intention to expend more than a correspondingly reasonable operating cost for the same.

Through a music department, it is figured standardization of pit orchestras may be achieved to make the music work uniform in all Fox houses, although the operation and its adaptation will be left to the house manager. The music department's job will be to plan in an advisory capacity mostly without affecting the localized method.

For Rapee, who is the musical director of the Roxy, Broadway, this may mean a post of increased importance not unlike the position he held with Warner Bros. in Hollywood, where he was music director of all the company's studio activities.

50 Names on 70 WB-FN Talkers Next Season

Warners' proposed selling system for next season, by names for the Warners and First National's list of 70 talkers, jointly, will contain 50 names.

These names will be duplicated through the stars appearing in more than one feature each, but that number of names will be guaranteed the exhibitor, it is said, with the WB-FN stars.

Other 20 will be of the star-star class, in composition of cast and directors.

HOROWITZ' WEAK TRY

Texas Allied Talking About Campaign on Block Booking

Dallas, March 10.

Texas Allied is lining up for a fight against block booking. Indies' reverse action comes after last year's promotion of five-year franchises.

Some of the exhibs are co-operating by donating receipts from midnight mats, with Allied furnishing flickers and ad plug.

Others in the know here believe that it's sort of weak comeback from the Horowitz faction, following their recent defeat against Publix in last state censorship campaign.

CHERIE and TOMASITA

Featured Dancers
With Fanchon and Marco's
"Africana" Idea

NILES MARSH

Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

LYNCHBURG STRIKE ENDS

Boothmen Return to All Houses With Publix Operating

Lynchburg, Va., March 10.

With the coming of Warners to Lynchburg as owners of the Trenton theatre the last chapter has been written in a projectionists' strike begun in September.

Local declared a walkout against the Trenton, along with Casey's three houses. When Publix took over the latter group the operators signed a contract for higher wages and better working conditions, but maintaining their strike against the Trenton.

When the Warner deal for the Trenton neared a close Matt Glasser, WB rep., arranged for the union operators to return.

Legislation

Stench Bomb Sentence

Minneapolis, March 10.

Exhibitors are endeavoring to obtain passage by the state legislature of a bill which would provide a penalty of one year imprisonment or a $1,000 fine or both for any person connected in any way with the throwing of a stench bomb inside a theatre.

Present maximum penalty is 90 days. Exhibitors declare it is not severe enough.

Under one of the provisions of the measure now before the legislature, parties responsible for the throwing also would be subject to a civil damage suit.

N. C. Bill Killed

Raleigh, N. C., March 10.

Harris bill in the North Carolina legislature, designed to break up the zoning system in the distribution of picture films in the state, has been killed by the senate.

The measure had passed the house and at one time it seemed as if it would be enacted into law.

Ohio's Sunday Favorable

Columbus, March 10.

Ohio Wesleyan university students line the roadways each Sunday and beg rides into other counties to attend the talkers the Ohio Senate was told last week, as action was begun on a bill to legalize Sunday shows throughout the state. Business men of Delaware, home of the university, are the principal backers of the measure.

Residents in other sections of the state doing the same thing regularly, bumming way to Sunday shows.

Bill to make Sunday openings a law is expected to be reported out favorably by committee late this week and will then go to house and senate.

There seems to be little concerted action against the bill.

Chance in Wisconsin

Madison, Wis., March 10.

Chances for repeal of Wisconsin's 75-year-old blue law against Sunday amusements look brighter this season than for many years.

Assembly, lower house of the legislature, passed the bill repealing the law by vote of 60 to 26, but the measure must yet get by the senate, which killed a similar measure last session.

Assemblyman John W. Grobschmidt, Milwaukee, who introduced this year's bill, holds high hopes for favorable senate action. "Progressive" political administration and control this session may help.

WILL SETTLEMENT

Syracuse, N. Y., March 10.

Contest over the will of Fred C. Fisher, Seneca Falls theatre owner, was brought to an abrupt halt with the announcement that a settlement had been made, and that the document had been admitted to probate.

Estate, valued at $150,000, was divided to give each of Fishers' three daughters $5,000, with the residue going to his widow.

Fisher died at Miami, Fla., last November from injuries suffered in a motor accident. His widow, hurt in the same crash, died in December.

Walsh's Added Houses

Yonkers, N. Y., March 10.

Publix theatres in Middletown, Yonkers, Poughkeepsie, Newburgh, and Peekskill, N. Y., have been added to the George Walsh division.

Walsh's Publix territory takes in the former Commerford circuit, mostly in Pennsylvania.

Walsh has appointed George Cavanaugh, from the same organization, as district mgr. in charge of the New York State additions.

TELEVISION IS 3 YEARS AWAY

Show business need not be concerned about television for at least another three years. If it comes out in practical fashion then it will be due to some scientific miracle not yet manifesting itself. Five years is the quickest time its materialization normally can be expected.

This comes from Radio officials, who say that were air and wire television transmitted with perfect clarity today it would be impracticable to debut generally one or the other.

That wired television costs 10 times the money and requires as many times the present number of wires, and that broadcasting necessitates 10 times the air wave required to shoot out sound, place television as much in a class for the study of specialists in economics as scientists.

Until television generally can be simplified; until the costs can be reduced and the equipment reduced in bulk there is little chance of air or wire pictures ever reaching the home of the average public institution.

The men high up regard claimants of early television as either unfamiliar with the facts or just enthusiastic.

Par with Plot in Newark Assembled

Newark, March 10.

It is understood that the big plot assembled from Market street down Washington to Branford place and including the Empire is held by Paramount. It intends building as soon as the leases expire.

Fox has had for years the excavation all made for a house on Park Place, WB has one partly dug at Broad and Lafayette, RKO is waiting with a site next to WB, while now Par comes into the picture.

So far Par's plans at the Newark are unannounced. It is understood Adams will remain as manager and that the house will be rebuilt. Notices have been given but this means nothing.

Twin Feature Overtime Cost May Rid Chicago of Nuisance

Chicago, March 10.

With the exchanges, exhibitor leaders, circuits and exhib organizations unable to break the rising strength of double features locally, it finally appears that natural forces in the guise of labor overtime charges will be the factor that will kill off the double program idea.

With local houses using two operators, averaging $125 weekly per man, the overtime of double wages after midnight has jumped the overhead high enough to make it prohibitive for the smaller houses. Practically every double feature program runs past midnight, in spite of all the efforts of the exhibitors to figure a way to get the patrons out of the theatre before the overtime starts. Some houses, using triple features on Saturdays and Sundays, don't close until 3 a. m.

Several small theatres have stopped trying to give as much show as the bigger spots, having discovered they were making less profit than under the former single picture policy.

DOESN'T AFFECT SILVER

Newman's Appointment as His Coast Assistant in Operation

Hollywood, March 10.

Appointment of Frank L. Newman, former district manager for Publix here, as operating assistant to M. A. Silver, in charge of the Warner theatres on this coast, does not mean Silver is transferring back to New York. The WB operator says that while that has been reported, he has had no inkling of any contemplated change.

With Newman coming in as assistant, Silver has split up the Pacific Coast houses between Newman and Max Shagrin. It was impossible for Shagrin to handle the whole group alone.

Newman has jurisdiction over the Downtown, Hollywood and Forum here, while Shagrin has the balance.

Warners will shortly break ground in Sacramento for a new 2,500-seater.

New WB house at Wilshire and Cannon drive to open May 1. Other at Wilshire and Western starts Sept. 1.

Carrier's Cooling Plants For Several P-P Houses

Carrier Engineering Corp. has received contracts by Paramount-Publix for the installation of air conditioning machines in three of F-P Canada houses. These include the Imperial, Toronto; Metropolitan, Winnipeg; and the Palace, Montreal. In addition Carrier will also install air conditioners for the Trans-Lux miniature houses soon to open and two RKO theatres now under construction at Schenectady and Albany.

Other Par houses to be air conditioned include the Strand, Scranton; Capitol, Wilkesbarre, and the Capitol, Pottsville, and Paramount, Oakland, operated by Fox West Coast.

The first fully automatic refrigerating machine designed for small houses which Carrier has completed will be installed in the Palace, Burlington, Ia., for Blank. House seats around 760.

'Rango' Wk. Ahead 'Horn' Latter at $1, Two-a-Day

Dallas, March 10.

"Trader Horn" goes into Publix-Melba here March 20 as road show. House leased for week by Metro, with picture probably at $1 top. Regular house staff off for the week.

"Rango" precedes "Trader" March 6 at regular 50c. top. "Trader" will show two-a-day only. First time for that policy revived since "Beau Geste" at Capitol.

Protest Meeting by Exhibs on Substitutions

Philadelphia, March 10.

Following hard upon the New Jersey war against substitutions, the MPTOA of eastern Pennsylvania, south Jersey and Delaware is incensed at the practice which they declare to be predominant in the Philadelphia territory. According to rumor, one company presented close to 20 substitute features last season.

A meeting of the board of managers of the MPTOA will be held Thursday (12) to discuss the situation and register a protest against the policy of substitutions.

Fitzpatrick's Return

Chicago, March 10.

Kenneth Fitzpatrick, of the former picture firm of Fitzpatrick & McElroy, expects to return to theatre operation. He is at present dickering for houses through southern Illinois.

There is a report that Fitzpatrick's circuit will be somewhat distantly associated with the Publix Illinois group.

A Fox Theatres Unit

Best of the Stage

2 Indie Exhib Meetings in N. Y., But No Chance of Get Together

Two national indie exhib organizations, after a third party attempted to bring them together, are now admitted more bitterly estranged than at any time in indie history. Yet the directors of both outfits—the Motion Picture Theatre Owners of America and Allied—are in session this week in New York at different hotels.

M. A. Lightman, MPTOA leader, made no effort to conceal the enmity when he denied the meetings are more than a coincidence.

Independent of Abram Myers, although he was one of the moving figures in the 5-5-5 conference to draft a mutual contract, Lightman stated that the MPTOA will endeavor on its own to get the contract through.

From the producer angle it is known that the old formula which the U. S. Supreme Court threw out is being generally used, with necessary legal editing. One producer claims that the contract is just the same except the arbitration clause is omitted.

Lightman's slant is that the work of the 5-5-5 gives the indie exhib far more concessions than the skeleton of the old uniform contract.

PUBLIX FLORIDA DIVISION

All Houses in State Under Charge of Ernest Morrison

Miami, March 10.

Ernest Morrison has been placed over all Publix theatres in Florida by Robert J. O'Donnell, Publix divisional director.

Morrison will make his headquarters here. He formerly had charge of Publix houses in southern Florida.

BEE HO GRAY

"The Versatile Cowboy"

ASSISTED BY
DOROTHY GRAY AND AUGUST JANSLEY AS "NEW JOHN"
FANCHON & MARCO'S "GOLDEN WEST" IDEA

THE BILTMORE TRIO

PAUL GIBBONS—BILL SECKLER—ROY RINGWALD
AGAIN AT THE PARAMOUNT, LOS ANGELES!
PLAYING INDEFINITELY

95th CONSECUTIVE WEEK

JOSEPH GRIFFIN

IRISH-AMERICAN TENOR

Direction MAX TURNER, WILLIAM MORRIS OFFICE

Publix-Balaban & Katz Theatres, Chicago, Ill.

Most Popular Woman on the Screen Today!

NEW

IS

TO

"As a woman of the world, Marlene Dietrich is devastating as usual." —*N.Y. Daily News*

●

"Dietrich proves that her rise to screen celebrity was not luck, accident or publicity. Her air and her physical appeal make her one of the great personages of the drama." —*N.Y. Herald Tribune*

●

"Von Sternberg's production is a marvel. Miss Dietrich is a dynamic personality who can shake Bernard Shaw loose from his anchor. 'Dishonored' is high powered entertainment and high pressure box office value." —*N.Y. Sun*

●

Written and Directed by

Josef von Sternberg

MARLENE DIETRICH

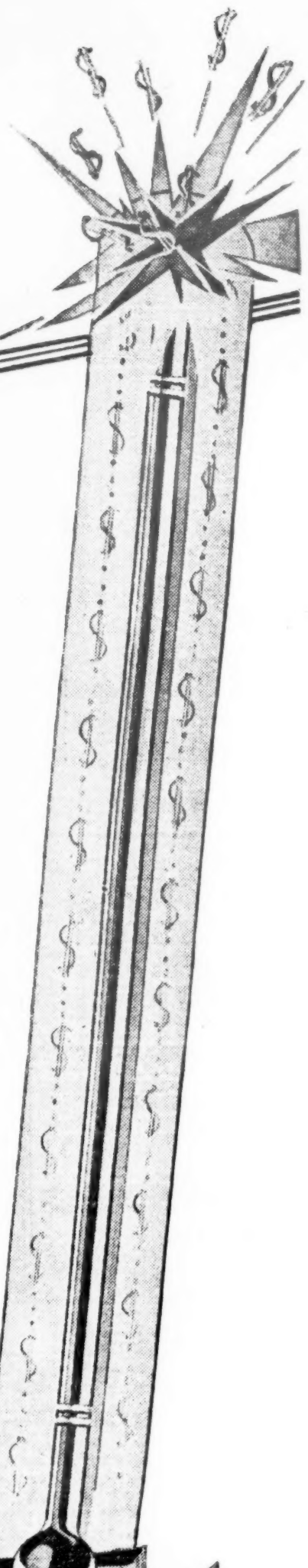
in "DISHONORED"

with VICTOR McLAGLEN

DIETRICH TRIUMPH

A MIGHTY BOOM

THEATRE GROSSES!



Star of "Morocco" Proves She is Screen's Greatest New Sensation! N.Y. Crowds Pack Long Run Rialto to See "DISHONORED" as Critics Vie in Praise of Big Hit!

"Dietrich is more hypnotic than ever! Her crooked little smile, her careless, swaggering stride, the fathomless eyes—all combine to make her one of filmdom's most alluring figures!"
—N.Y. American

"Dietrich in 'Dishonored' clinches her right to star title. If there were any doubters after 'Morocco' and 'The Blue Angel', her work here should convince them." ***—N.Y. World-Telegram***

"Dietrich meets 'Dishonored' with unabated brilliance. She is an unqualifiedly fine actress, sincere, restrained, superb." ***—N.Y. Evening Post***

PARAMOUNT

tops long line of 1931 hits with the incomparable Dietrich in "DISHONORED". ¶ With RUTH CHATTERTON in "Unfaithful" threatening high records at Paramount, N.Y. With "RANGO" rolling up sensational business in key points. With "HONOR AMONG LOVERS" proving to be just what the movie masses want. With guaranteed successes like WILLIAM POWELL in "Man of the World", "SKIPPY", GARY COOPER and SYLVIA SIDNEY in "City Streets" and a host of others on the way, THE SUPREMACY OF PARAMOUNT WAS NEVER MORE CLEARLY REVEALED!

WHY BILL SAXTON WENT NUTS!

BILL Saxton is the Manager of the Century Theatre, in Baltimore—

HE has a sound-proof office off the balcony where he thinks up swell ideas to bring in the customers—

BUT last week he heard a terrible uproar, right through those sound-proof doors—

HE dashed out of his office to locate the trouble—

HE found the audience in a bedlam of laughs, screams and shrieks—

IT'S been going on all week now—

BILL Saxton's sound-proof office isn't sound-proof any more!

THE reason is

Cops! Crowds! S.R.O. Packed lobbies! Riots! Laughs! Laughs! Laughs! Laughs!

CLEVELAND
Biggest opening of the year at Stillman.

WASHINGTON
Biggest Monday in 2 years at the Palace.

BALTIMORE
Bill Saxton went nuts at the Century!

RICHMOND
The same sweet story.

COLUMBUS
Panicks them at the Ohio Theatre

PARLOR BEDROOM and BATH

★ ★ ★ ★

Four Star Comedy

Buster **KEATON**

Charlotte GREENWOOD

Reginald DENNY

Cliff EDWARDS

From the play by Charles W. Bell and Mack Swan. Dialogue Continuity by Richard Schayer. Additional Dialogue by Robert E. Hopkins. Directed by Edward Sedgwick.

PARLOR, BEDROOM AND BATH

The Year's Surprise Sensation from **METRO - GOLDWYN - MAYER**

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."
The Bulletin does not circulate other than on the Pacific Slope.
News from the Dailies in Los Angeles will be found in that customary department.

Wills Wants $125,000

Helen Wills values her amateur standing at $125,000 for films. Radio could use her for shorts or a feature, and she may take $100,000.

Stone Returns

Jack Stone is back from scouting Europe for version talent, so William Goetz goes back to associate producing for Fox, turning the foreign department back to Stone.

"Name" Horse Sought

A "name" horse is sought by Metro for "Horseflesh," Charles Brabin's next. Man o' War was one name considered.

Par's Busiest Week

Nine units working at Paramount last week, only one on retakes, had the lot at its busiest since September. Four of the group are underworld stories.

Radio bought "Pick Pp," transatlantic and Paris yarn, by Louis Weitzenkorn.

Julius Bernheim has been made a supervisor at Universal. Last job was managing the "Ourang" unit in Borneo.

U Cranks Silent

"Seed" stalled over three days into March at Universal. Except for one leasing unit now winding up, not a crank will turn there until April.

Werker Gets "Naughty"

Leon Gordon is doing the script and Al Werker gets the meg on "All Women Are Naughty" ("Good Gracious, Annabelle"). Harlan Thompson first adapted it and was to direct when he split with Fox over it.

Pathe's $1,000,000 Plans

Blueprints for $1,000,000 worth of improvements for RKO-Pathe studio have gone east for Hiram Brown's okay. Herman Zohbel, RKO treasurer, has been poring over them and will let the contracts when he gets the word. Studio's capacity is about one feature and two shorts. It should be six companies for the program of 21 features and 52 shorts. Lot will have 10 sound stages instead of four.

Third "Church" Leads

Third set of leads is being tried by Radio for "Waiting at the Church." Mary Brian (Paramount loan) and Geoffrey Kerr replace Noel Francis and Jack Mulhall. Story originally was for Mary Astor and Robert Ames.

King Moves East

Jack King of Paramount's music staff shifts to the Long Island studio this week.

Jackie Cooper, Our Gangster, borrowed by Radio for "Big Brother," Richard Dix feature.

Herzbrun-Schreiber Solos

Walter Herzbrun and Lou Schreiber quit the Coast Morris agency. Herzbrun will handle stories and authors. Schreiber heads towards Europe for an indie producing venture. Murray Feil and Freddie Kohlmar remain at the local Morris office.

Dempsey's Sad Casino

That class casino and hotel sponsored by Jack Dempsey in Lower California lies dark and dry, electricity and water having been shut off. Handful of servants still hanging around, chipping in for meals by candlelight. Investment in the place was near $1,000,000, and there wasn't enough coin left for proper promotion.

Columbia Additions

Isidore Bernstein, former U gen. manager, is at Columbia as a writer. Dave Brockman, once U's musical head, and Walter L. Stern, former business manager at U, are both at Columbia in similar capacities. Sam Bischoff, whom Stern succeeds, becomes a Col supervisor, as does George Seitz, who has been megging at that studio for three years. Bishoff will handle the Buck Jones series and five in Col's action group. Seitz will take over the pictures of Benny Zeidman, who resigned.

For American Angle

Robert Martin and Augustus Ludwig, Radio cameramen, leave here this week for England, where they will grind on Basil Dean's English productions for Radio. Three cutters will be sent to England at a later date to edit the pictures. Dean, associate producer in England, wants the picture cut with the American market in view.

Quillan as Jockey

Pathe has called off "Kid from Madrid" as next for Eddie Quillan and is spotting him in "Whoop-te-do Kid," a race track story being written by Lew Lipton. Picture will be shot at Caliente.

Cameramen on Silence

Cameramen have been asked by the Academy to submit ideas for silencing cameras. Sound experts have already made lab tests and established tentative silencing standards.

Ruggles' Heart Attack

Wesley Ruggles, Radio director, suffered a heart attack last week and is confined to his bed. Doctors say he must rest for a few weeks.

Sex Show Folds

Prof. Paul Stroud's sex show, which opened at the Orange Grove two weeks ago, folded Thursday (5) with the prof. forgetting to pay off the 10 line girls and four men who appeared before the sex lecture. Cast appealed to the Labor Commission for collection from Joe Cosco, backing the show.

Writer's Reward

Columbia was so tickled with Robert T. Shannon's script on "Virtue's Bed" that the writer's salary was doubled and he was handed a bonus.

Sport Shorts Directors

Roy McCarey and Matt Taylor have been engaged by Metro to meg sport shorts. Former will direct the Jack Dempsey series while Taylor puts William Tilden on the screen. Cliff Edwards will stooge in the Dempsey series.

Co-Star Dorsay-Brendel

Fox will co-star El Brendel and Fifi Dorsay in "Lion's Share," written by Earl Baldwin, contract writer.

"Marcheta's" Spanish Shots

As soon as Victor Schertzinger completes directing "Madame Julie" for Radio, he and a camera crew will leave for Spain to shoot backgrounds for "Marcheta." Story is by Schertzinger, who also wrote the song of that name. Richard Dix, who will star, may make the trip if "Big Brother" is finished in time.

Radio's Government Man

Leigh Griffiths, former head of the government's research department at Langley Field, Virginia, has been engaged by Radio to design precision equipment for its new laboratory.

Mendes Off "Kick In"

Lothar Mendes was taken off direction of "Kick In" at Paramount when, after two weeks' work, it was decided Clara Bow was being submerged by Regis Toomey and Donald Crisp. Richard Wallace replaces Mendes.

Burnett with Hughes

W. R. Burnett, author of "Little Caesar," with Howard Hughes to work with Seton Miller on the adaptation and dialog of "Scarface." This and "Aces Up" are slated to start April 1 with Howard Hawkes and Edward Sedgwick, respectively, directing.

Swanson Borrows Jackson

Horace Jackson, Pathe writer, loaned to Gloria Swanson for "Rock-a-Bye." He worked on it when she was quartered at Pathe.

Roach's Wealthy Writer

A millionaire is writing for Hal Roach for laughs. Both ways. Dietrich J. Kohlsaat is the dough boy with the itch.

Amateur's Chance

Arthur Grange, local amateur, gets a chance to make good for Universal. One test is his only camera experience.

Snubbing Philo

There'll be no Philo Vance in the mystery story S. S. Van Dine is brewing for Warners to be called "The Blue Moon Murder." No sleuth can come from Paramount pictures to the brothers.

McClintic Quits Fox

Back from New York to resume directing for Fox, Guthrie McClintic clashed over story and called his 28 remaining weeks quits. He's in hospital for a minor operation, not a result.

Kirkwood at Fox

James Kirkwood's come-back chance is two years of Fox options.

Up from the Dogs

Zion Myers and Jules White, making Metro dog comedies, may graduate from the dogs in their new two-and-a-half-year contract. They get a chance at human features, first being a Buster Keaton.

Metro's New Talent

Two Broadwayites for Metro. George Kelly, playwright, is due for original and dialog. Charlotta Granville comes out to act in "Dancing Partners."

"Corner" for Dunne

"The Next Corner," Kate Jordan's novel recently purchased by Radio, will be Irene Dunne's next assignment. Herbert Brenon will meg.

Alpersteni Heads M. P. T. O.

Witih resignation of W. E. Knotts, secretary and business manager of the Motion Picture Theatre Owners of Southern Calif., A. Alpersteni will hold down the job until another b. m. is appointed.

Royle Coast-Bound

Selena Royle, from New York legit, comes here for the lead in "Man in Possession," booked for the Belasco.

"Rancho" with Music

Claudette Colbert and Gary Cooper will be co-starred by Paramount in "Rose of the Rancho," to be done as a musical and in color. No starting date set. Picture was started as a silent last year and then halted before it was completed.

Eldridge Holds Out

Florence Eldridge, out of Pathe's "Rebound," refused to take a settlement on her four-week guarantee and will remain here for the full period. Studio decided that Miss Eldridge was not the type, after bringing her here from the east.

Coast Hot Spots

Hot spots here are the bridge clubs, where the card game is a gag and everything else is sold on the premises, including companionship, both sexes.

Rep Backers Quit

Civic Repertory closed "French Leave" Saturday after the backers had withdrawn the bond with Equity. Cast was paid out of the b.o. Rep may reopen with "Hotel Universe" after Lent.

Discuss Ad Rates

Theatre execs are in a huddle over local newspapers' theatre advertisement rates. "News" and "Express" have reduced upon petition.

Spitzer's Double Sale

Marion Spitzer sold an original untitled yarn to Radio and included herself for the adaptation.

"Paris" Moves Up

"Paris in Spring" moves from the Hollywood Playhouse to the Majestic downtown Thursday (12). "Girl Crazy" will follow it, with Kathryn Crawford in the lead.

Owsley Contract

Monroe Owsley gets a Metro termer, starting opposite Joan Crawford in "Girls Together."

New Warners P.A.

Ruth Rankin, former scenarist, goes into publicity at Warner-FN, replacing Neville Reay.

Title Changes

"What a Flirt" from "Gambling Daughters," Universal; "Everything's Rosy" from "Going, Going, Gone," Radio.

Boosting Buddy Again

Charles Buddy Rogers, on the reboost for stardom by Paramount, gets third mention in "Lawyer's Secret" currently, but will be top man in his next, "Regatta." It's a "College Humor" story.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930 and William Slavens Grover **McNUTT-JONES** *Wrote for FOUR of Them*

RALPH SPENCE R-K-O

CYRUS WOOD "CUCKOOS"

SARAH Y. MASON SCREEN DRAMATIST M-G-M "THE MAN IN POSSESSION"

JOSEPH JACKSON WRITER Under Contract to Warner Bros.

GERMAN HOUSE IN LOOP

Punch & Judy Sees Future Among 300,000 Germans in Chicago

Chicago, March 10.

Punch & Judy, independent de luxe house here, will open next week as a German-American theatre. Name will be retained, with policy making a play for German trade.

Town boasts some 300,000 Germans, many of whom still can't speak English. Success of several foreign-made films in the Punch & Judy determined the policy and makes the house the first of its kind in the Loop.

Carl Kinze, who owns the Chicago Music College and the theatre, is taking advice from the local Publix-B & K men in an effort to pull the spot out the red.

Metro's "Leo" Tossed at Indie Meet By Lion's Exchange Mgr. in Minn.

Minneapolis, March 10.

W. H. Workman, Metro exchange manager and president of the Film Board of Trade here, tossed "Leo" to independent exhibitors during the annual convention of the Northwest unit of Allied States. Invited with other exchange managers to the initial session to hear grievances against the distributors, Workman shifted, as far as the exhibitors were concerned, and took the theatre owners to task for contract violations. Declaring that producers did not propose to be dictated to by the exhibitors, he stated theater owners who don't like the sort of contracts offered need not sign them, as there is no compulsion for them to buy any particular films.

Workman unburdened himself of his opinion of the exhibitors after a number of charges had been made by theatre owners against the distributors. Mark Miller, of Cloquet, Minn., had expressed the view it was poor judgment to invite the exchange managers and then confront them with grievances which they had no opportunity to investigate and therefore could not properly defend.

"Nothing can be said here that possibly could hurt the exchange managers or salesmen," declared Workman. "Distributors adhere rigidly to their contracts, but exhibitors are continually offending. When the arbitration board was in existence there were only three cases where exhibitors charged contract violations, while thousands arose from the exhibitors' alleged violations.

"We distributors not only stand ready but do live up to our contracts. The trouble arises from trying to make the exhibitor live up to his end. No exhibitor has the right to try to dictate to distributors the way which the latter should sell their product. Any exhibitor who doesn't wish to agree to the distributor's policy need not sign a contract."

W. A. Steffes, defending the procedure of voicing grievances to the exchange managers, said he felt it would be a good thing to air differences in the open. He asserted exchange managers had been told that they could put the exhibitors on the spot, too, if they wished. He told about a bombardment of complaints against the distributors and wondered why the exhibitors, for the most part, remained silent in front of the managers.

Threat

E. L. Richtmyer, of Marshall, Minn., of the Allied board, charged from the convention floor in the exchange managers' presence, that the exchange manager and salesman for one of the companies had threatened that the company would build a competing theatre in his town unless he played its product in the manner demanded. He agreed to sign an affidavit sustaining his charge. The company named is now suing Richtmyer on a contract and the matter will be threshed out in court. Its exchange manager denied the exhibitor's charge.

A number of exhibitors voiced complaints against the insufficient length of features, necessitating a considerable expense involved in the purchase of shorts to run out a long enough program. It was agreed by the exhibitors that features should run a minimum of 80 minutes and producers will be so informed.

RKO was put on the pan for the manner in which it is alleged to be handling "Cimarron" in the territory, the claim being that efforts are being made to force the exhibitors to make added concessions to obtain the picture to which they assert they are entitled.

Steffes advised the exhibitors that Tiffany and RKO franchises are revocable because, he alleged, the producers have failed to live up to their ends of the contracts.

Foremost Film Players' Directory

WILLIAM BOYD Paramount Pictures

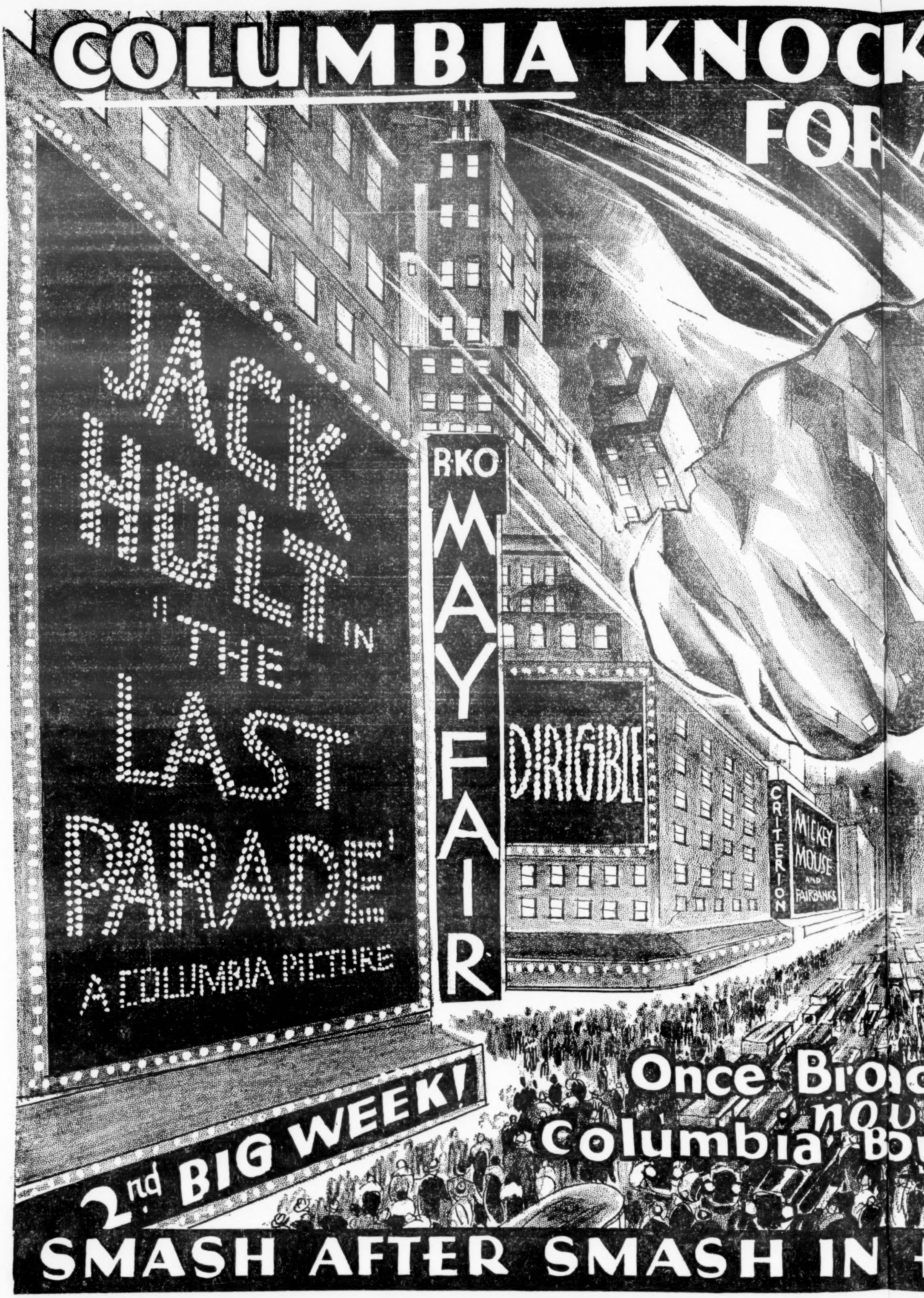
DOROTHY CHRISTY "So This Is London" "Playboy of Paris"

GARY COOPER Paramount Pictures

CLAUDIA DELL Radio Pictures

BORIS KARLOFF "Galloway" Criminal Code, Columbia "Boris" Cracked Nuts, Radio Pictures

MAE MURRAY "Bachelor Apartments" A Radio Picture


COLUMBIA KNOCK
FOR
KNOCK HOUSE IN THE LAST PARADE!
A COLUMBIA PICTURE
RKO
MAYFAIR
DIRIGIBLE
CRITERION
MICKEY MOUSE AND FAIRBANKS
2nd BIG WEEK!
Once Broo
now
Columbia Bo
SMASH AFTER SMASH IN

CKS BROADWAY
F A ROW OF LIGHTS!
STRAND
SIRENS
TEN CENTS
A
DANCE
A COLUMBIA PICTURE
DRIGIBLE
WARNER
THE FLOOD
COMING APR. 5th
MICKEY MOUSE AND CHAPLIN
GEO. M. COHAN
TEN CENTS A DANCE
COLUMBIA PICTURES
oadway
ou
Boulevard!
N EVERY CITY AND TOWN!

Nothing succeeds like a Universal picture!

WATCH UNIVERSAL ads for BIG NEWS of BOOTH TARKINGTON'S smashing drama of the girl who couldn't be good. Directed by **Hobart Henley** with **Conrad Nagel . . . Sidney Fox . . . Humphrey Bogart . . . Bette Davis . . . Zasu Pitts . . . Slim Summerville . . . Charles Winninger . . . Emma Dunn.**

SEED

MEN, WOMEN and LOVERS WILL GLORY IN IT! — —

Big as "All Quiet on the Western Front." Dramatic intensity great as "Dracula." Sensational entertainment qualities all its own.

That's Charles G. Norris' tremendously popular best seller brought to life on the screen under direction of JOHN STAHL.

with John BOLES
Genevieve TOBIN
Lois WILSON
Raymond HACKETT
Zasu PITTS
Jed Prouty
Richard Tucker

produced by CARL LAEMMLE, Jr.

A UNIVERSAL PICTURE presented by CARL LAEMMLE

DRACULA

world's greatest hold over picture

BREAKS ALL TIME RECORD at Stanley Theatre, Philadelphia

Handsome, versatile, box-office

LEW AYRES

the industry's one best bet in

IRON MAN

by the author of "Little Caesar" . . . directed by TOD BROWNING who gave you "Dracula" . . . with Robert Armstrong, Jean Harlow and other well known players.

Hand in hand with PROSPERITY - - that's UNIVERSAL!

THE SPORT OF KINGS

(Continued from page 15)

him, and that in the end his account is all square.

Romantic end is upheld by sparring match between one of the racing visitors and the big bug's secretary.

Story contains some good lines and good comedy situations, but the film is never more than amusing.

Production, as suggested, is over British standard, with the race course atmosphere particularly well conveyed. Direction here and there strains after effect, but is generally smooth.

Trouping by Leslie Henson as the anti-betting fiend is in approved fashion. There are some who regard rubber faced comedy as outdated for talkers, but there's a draw for it in England on Henson's name alone.

Hugh Wakefield weighs in with his usual airy comedy, quite good of its type and particularly acceptable to home audiences. Dorothy Boyd just supplies the romantic end. Gordon Harker is good, as he usually is, this time as a butler.

One point about the comedy development is that for a time Henson does not supply the comedy but foils for it, and this is probably one of the contributory causes of the rather mild laughter note struck throughout.

Picture should make profit here on star and title alone, and while no comedy rave, should jog along without exhib squawks. Outside England it would be left at the post. *Chap.*

Transporters of Obscene Films Fined in Conn.

Bridgeport, March 10.

Walter A. Clark, 29, and Robert Adams, 29, both of this city, were each given a 60-day suspended jail sentence and fined $200 and costs in Stratford on charges of possessing and transporting obscene pictures.

The pictures were in reels, being taken from Bridgeport to West Haven to be displayed at a stag. Tickets sold at $3 each.

George ANDRE & Co.

30 Weeks with RKO
Now with Publix Till June 19
Week Mar. 13—Indiana Theatre, Indianapolis
Paris, July 10

THE BARTLETTS
(Creators of the Show World's Finest Closing Flash Ideas)
In Their Newest Sensation
"UNDER THE SEA"
Acclaimed as the Greatest Closing Flash Conceived
Now Featured in
FANCHON & MARCO'S
"SUBMARINE" Idea
BILLY JACKSON
RKO Representative
WM. MORRIS OFFICE
Foreign and Independent Representatives

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

? FERDNA ?
HYPNOTIST and MYSTIFIER
FANCHON & MARCO'S
"MOROCCAN" IDEA

RED FORK RANGE

National Players production. Big Four release. Featuring Wally Wales. Directed by Alvin J. Neitz. Story by Henry Taylot. Adaptation and dialog by Alvin J. Neitz. Photographer, William Nobles. At Loew's New York, New York, half of double bill, one day, March 3. Running time, 59 minutes.

Wally Hamilton.....Wally Wales
Ruth Farrel.....Ruth Mix
Black Bard.....Al Ferguson
"Skeeter" Beldon.....Cliff Lyons
"Whip" Roden.....Bud Osborne
Charles Farrell.....Lafe McKee
Sergeant O'Flaherty.....Will Armstrong
Steve Alden.....George Gerwin
"Apache" Joe.....Jim Corey
Chief Barking Fox.....Chief Big Tree

One of relicky things that recalls memories of the Essanay and Triangle days when westerns were just situations, with no consequence but mainly action. For the kids this is a show, but hardly able to stand alone. Thrown in with another feature the western might make good matinee fare if pointed directly for youngsters. But that means youngsters. Anybody over 14 might take it aversely. Dialog harmless.

The story is about horseflesh and Indians who wear flannel uniforms. Hangtown had its gang and also its hero. The hero is Wally, who wins the coach race, saves his sweetheart from the gang's clutches and snipes a couple of Indians. There's an Irish cavalry soldier for slight humor. *Shan.*

Le Chanteur De Seville

(FRENCH MADE)
("Call of Flesh" Version)
(With Songs and Technicolor)

Paris, Feb. 25.

Metro-Goldwyn production and release. Directed by Ramon Novarro. From a story by Dorothy Farnum with dialog by Yvan Noe. Recorded Western Electric. Running time, 105 minutes. Madeleine Paris, Feb. 21.

Juan de Dios.....Ramon Novarro
Lola.....Pierrette Caillol
Maria Consuelo.....Suzy Vernon
Esteban.....Georges Mauloy
La Rumbarita.....Mathilde Comont
Enrique.....Marcel de Labrosse

This is a French version of "Call of the Flesh." Striking instance of how hard it is to pick an internationally good story, since this one's scenario is locally unsuitable.

Film opened at the Madeleine with an invitation performance. Publicity and Ramon Novarro's name resulted in heavy attendance for the following days. Due to Ramon Novarro's draw, film is likely to play to large but disappointed audiences. Patrons expect to see another "Ben Hur," and find him in a role which, though he does it exceedingly well, is not what they expect. Besides which, the story is so unconvincing that at times it provides unintended farcical relief.

Novarro, who directed the film, would have done better to leave direction to an expert. As an actor he is excellent. Though a French ear can detect a foreign ring in his accent, it is entirely satisfactory. This is his first French talker, demonstrating his possibilities for that work. His singing is sufficient, but below publicity. Suzy Vernon just has to act naturally to be the chaste girl and makes the story as convincing as possible for the French. Rest of the cast is fair, with comedy reliefs provided by Marcel de Labrosse as the brave captain brother of the heroine and Koko, who gets no billing because he is a parrot. He is currently in England without a proper permit.

Photo is clear, but looks old-fashioned and somewhat flat, giving at times the impression that sets have been faked with back drops. *Maxi.*

Der Mann, Der Seinen Moerder Sucht

("Man Looking for His Murderer")
(GERMAN MADE)
(All Dialog)

Berlin, Feb. 19.

Ufa production and release. Production management, Erich Pommer. Directed by Robert Siodmak. Manuscript after play by Ernst Neubach; written by Ludwig Hirschfeld, Kurt Siodmak and Billie Wilder. Music, Friedrich Hollaender. Photography, Konstantin Tschet. Sound, Fritz Thiery. Recorded on Klangfilm. Cast: Heinz Ruehmann, Lien Deyers, Raimund Janitschek, Hans Leibelt, Hermann Speelmans, Friedrich Hollaender and Gerhard Bienert. Running time, 82 mins. At Gloria Palast, Berlin.

On this film work was started with great ambition. Idea was to incorporate slapstick comedy and to create a new style in film operetta. It will not do well over here and is a doubtful subject for the States.

A young man, drowning in debts, decides upon suicide. At the moment he raises the revolver a burglar enters. After a long palaver the young man gets the burglar to promise that he will kill him against a remuneration derived from his insurance policy. However, something always happens to prevent the murder. At last they agree that the burglar is to kill him within 12 hours. The young man decides to make his last bummel and goes to a bar, where he meets a girl with whom he falls in love, and who decides to save him from his murderer. They finally succeed in finding the murderer, but learn that he has sold the agreement to a third party. And so forth.

With the exception of few scenes the comedy action is not part of the picture, but in the hands of actors and much dialog. The end, an automobile chase, is a bad copy of old American comedies.

Acting is only mediocre despite that Heinz Ruehmann is a splendid comedian, but he is not able to carry the whole plot. The little Dutch actress, Lien Deyers, looks charming, but is not given a real chance. Hermann Speelmans and Raimund Janitschek, a new discovery of Siodmak, are pleasing types, whereas there was no reason to stick a mustache on Friedrich Hollaender, the composer, and let him play like an amateur. His music again shows that he is gifted, although there is no outstanding melody in the film. The sound is clear and the photography is also good.

Majority of the public will not be interested in this film to any extent. *Magnus.*

Wild West Whoopee

Robert J. Horne production (independent), releasing through Associated Film Exchanges. Jack Perrin starred. Story and direction by R. J. Horne. Cast includes Josephine Hill and Buzz Barton. On double feature bill at the Columbus, N. Y., one day, March 4. Running time, 55 mins.

One of the poorest independent westerns turned out since dialog. Too weak for anything but the 10-15 grinds and then only on a double bill. Inertia in every phase of production.

Scenes at a rodeo, smacking of newsreel inserts, have written around them one of those dead pan attempts at story. Perrin tames a wild horse, then a bad man (always silent), who is after the girl, cuts a stirrup at the rodeo. Perrin, however, while incapacitated one moment, is fast riding and swinging about in his saddle the next. No effort to give the thing the slightest touch of logic. *Waly.*

DER MOERDERER

("The Murderer")
(GERMAN MADE)
(All Dialog

Berlin, Feb. 19.

Terra-United Artists production and release. Direction Fedor Ozep. Manuscript after the novel by Fedor Dostojewski; written by Leonhard Frank, Feder Ozep and Victor Trivas. Production management Eugen Tuscherer. Dialog, Ehrich Engel. Music, Dr. Karol Rathaus. Photography, Fridl Behn-Grund; sound, Hans Birkhofer. Recorded on Tobis-Klangfilm. Running time, 86 mins. At Capitol, Berlin.

Dimitri Karamasoff.....Fritz Kortner
Gruschenka.....Anna Sten
Smerdjakoff.....Fritz Rasp
Iwan Karamasoff.....Bernhard Minetti
The old Karamasoff.....Dr. Max Pohl
Katja.....Hanna Wisig
Fenja.....Liese Neumann
Presiding judge.....Fritz Alberti
The Pole.....Werner Hollmann

One of the most beautiful works of art ever produced on film. Everything is formed with an unerring artistic and harmonious hand: the continuity, music, contents. It will attract attention throughout the world and is a certainty for those houses in America playing foreign films.

Film exhales the soul of Dostojewski, really "the soul of a people." It reveals Russian customs and Russian habits. Picture is a sequence of well-arranged scenes, with a few minor sequences having too much detail. Ozep, the director, has expressed tremendous physical torments or raptures.

The Russian actress, Anna Sten, will not be forgotten easily. Her beauty and diversity of expression form a direct contact with the audience. Fritz Kortner is not an actor, but as "Karamasoff" and expressing elementary impulses, the impression he makes on the audience is strong. Fritz Rapp is splendid as an epileptic and murderer, and the vain, woman-crazed old father, acted by Max Pohl, and Bernhard Minetti also stand out.

Music by Karol Rathaus is fascinating and Fridl Behn-Grun's photography is splendid.

Terra has produced a film which is new in every respect, a film which will still be talked of for many years. It is worthy of being admired by the world at large. Its tremendous opening success has induced Terra-United Artists to film another book of Dostojewski, "The Gambler" ("Der Spieler"). *Magnus.*

NACHT BUMMLER

("Night Birds")
(BRITISH MADE)
(German Version)

British International Pictures production and release. Direction Richard Eichberg. Starring Hans Albers. Cast, dialog, adaptation, photography and music uncredited. At the Princess theatre, New York, starting March 4. Running time, 80 mins.

Only compliment for this picture is that it's better than the original English production from which it was made. Can't possibly draw anyone who doesn't understand German. Won't be important with German audiences either.

Fact that plot is terribly involved and complicated doesn't matter so much for German audiences. They like crime stuff and excuse almost anything for it. But the recording and photography are so bad that it's almost impossible to follow the lines. Maybe that's the fault of projection. It's the first picture shown at the Princess.

What saves this from being completely dismal is the work of Hans Albers, an excellent actor. Rest of cast, too, is better than that in the original English film. Charlotte Susa, doing the femme lead, is off her usual high mark, because she tries a little too hard to do a Dietrich. Falls short of what she could do on her own account.

Audience of about 30 at the final showing on the second night.

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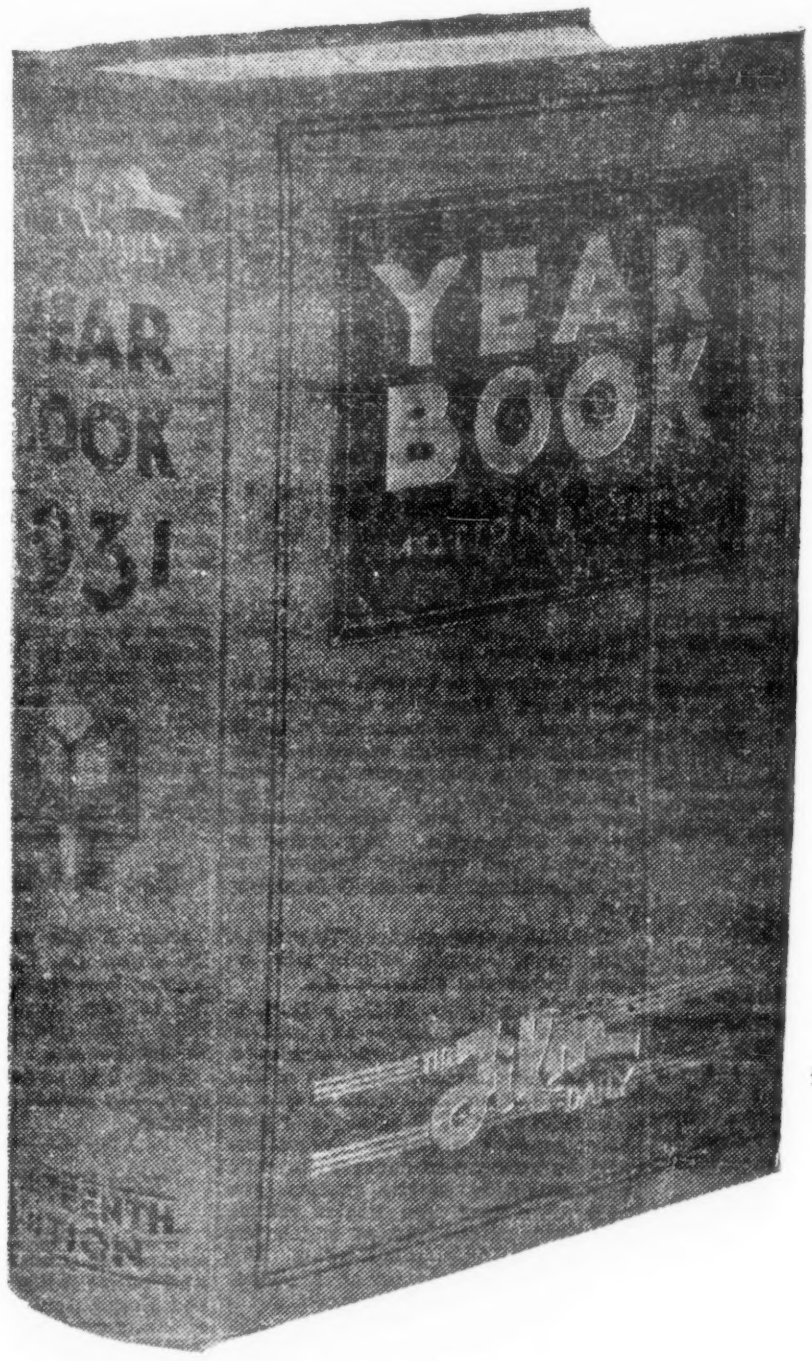

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F & M About to Book 50 Headline Acts, with One to Each F & M Unit For Consecutive Route of 40 Wks.

Plans mapped by Fanchon & Marco call for the widest single swipe at the vaude field on a star pick-off campaign that aims to bring in around 50 headline acts into the F. & M. realm. These will be shot into units and routed wherever F. & M. plays on a universal basis. The acts will be offered a 40-week route.

Addition of the 50 headliners means an increase in F. & M. budget on payroll alone from around $50,000 to $75,000 weekly.

Reception which F. & M. units attained in the eastern spots has impelled the new move. On another angle it means that the eastern standard of vaude entertainment will be made the basis of future F. & M. shows. The eastern units have been working with an additional name act after playing Milwaukee. This was under the previously planned two-show type scheme, now being shelved. The execs have found that entertainment is universal.

The name acts will be routed from both coasts and play straight through for the 40 weeks.

Offering a full vaude season's work to the names instead of four or five weeks or less is calculated to bring a reasonable reduction in salary demands from the names. At the same time it will permit F. & M. to spread its overhead cost over more playing time to kill off possible salary inflations if occurring.

To F. & M. the new plan is strictly business that has grown out of the experience attained in the east and some spots west, with indication growing there is a widespread demand for human stage entertainment at reasonable fares.

L&L JUDGMENT REVERSED

Must Try Action Against Billy House Before Jury

N. Y. Appellate Term reversed a judgment for $1,000 for Lyons & Lyons against Billy House and ordered a new trial because Municipal Court Justice Kunstler directed a verdict for the sum sued for instead of sending the case to a jury.

The agency sued on a contract obtained with the Shuberts from which House got $28,000 in two years. House had paid $1,800 and the plaintiff sued for the balance on the $2,800 claim.

The higher court ruled the judge should have admitted evidence as to a collateral agreement between the parties. This agreement, House said, was that the contract with Lyons & Lyons was made with the understanding that he would not be required to make any payments to them so long as he had a binding agreement with the Harry Rogers Theatres Enterprises.

Davis and Vaude

Pittsburgh, March 10.

It isn't known yet whether vaudfilm will continue at the Davis, which Warners opened recently after dark almost two years. Musicians are on weekly notice, since trade fell considerably, although for the last fortnight it has taken a turn for the better.

House has been playing four acts and feature picture. Another act has been added, the five-act bill to continue indefinitely.

Davis has been playing pictures day and date with Enright in East Liberty.

Lou Remy Resigns

Dallas, March 10.

Louis B. (Uncle Lou) Remy, chief of operations for RKO's southern division, resigned last week after 25 years' service with the Interstate circuit. Remy gave no reason.

Remy had been Carl Hoblitzelle's mainstay and was the oldest vet of the vaude business in the south. So far no announcement of future plans.

GORDON ADVISER TO RKO WITHOUT SALARY

RKO has a salary-less advisor for its vaudeville intact show productions in Max Gordon. Gordon has offered his services gratis, when called upon to look over acts booked by RKO.

Charlie Freeman reached the unusual understanding with Gordon, who is also an RKO franchised agent. Gordon besides is a legit musical producer with one hit now playing and another musical show for Broadway in preparation.

It may be in view of the impending Gordon show and "Three's a Crowd" that Max qualified his desire to aid RKO for nothing when called upon.

This week as reported elsewhere, Jeannette Hackett has been appointed general overseer of RKO acts' clothes and unit stage mountings, apparently stepping into what Gordon has been doing for nothing. Miss Hackett is on the RKO payroll.

An RKO unit billing in Milwaukee which carried "Max Gordon presents" is said to have been mis-billed in that manner by the Mark Luescher press department for RKO in New York. Gordon was held blameless for the boner.

RKO Extends Radio For Metropolitan Houses

RKO is extending its radio efforts as regards the neighborhood ballyhoos. In addition to the regular WEAF Friday night broadcast, four theatres, the Chester, Franklin, Coliseum and Fordham, will join in a weekly period over WBNX in the Bronx.

Over in Brooklyn RKO has a tie-up with the Brooklyn "Times" for the Madison, Flushing, Kenmore and Albee theatres. Acts from the bills are used.

Soviet Plays

(Continued from page 1)

will suffice. A play about student life under the Soviets has been produced here by the brilliant Studio of the Mali theatre. It is called "Who Goes?"

Chockful of clever dialog of the best burlesque vintage and became an immediate favorite.

Tale around it is built much like the others. Now it is a school endangered. An ex-aristocrat who is plotting with foreign enemies of the Soviets gets the upper hand over the student body. He is opposed by the upright but misunderstood young Communist. The latter is attacked and wrongly blamed for various things. He nearly loses his girl.

But the audience knows its onions. Sits back, certain things will be fixed before the final curtain.

That's pretty much the pattern of the new things here—an inferior crop of plays. In the old-fashioned drama the triangle consisted of the hero and the villain both after the beautiful lady. The triangle is now being applied to Russian drama under the pressure of censorship. The beautiful lady is the factory, the collective farm, the Soviet school, etc.—any of the things which the new regime is engaged upon. The villain is a sabotager or a plotter against the Soviets who seeks to destroy the factory, farm, etc. But the hero—the kind of orthodox and devoted Communist mentioned—without exception saves the fair one from the villainous clutches.

All this is a long throw from the kind of theatre which made the Russian stage famous. The realism, stark, unashamed, has been pretty much vitiated by a desire for propaganda. Instead of letting a situation unfold naturally, it is directed by the author to teach political lessons. The result is too often a dull play, and that, as the government may discover, is not even good propaganda.

W. C. FIELDS ILL

In Miami, With Charlie Mack's Nurse Attending Him

Miami, March 10.

Bill Fields came down here with Charlie Mack. Mack brought along a nurse as he was suffering from nervousness. Now both are being nursed by the nurse.

Fields had been here but four days when the surgeon operated. He had to puncture both of Fields' ear drums, to ease the ailment.

F&M Engaging 25 Acts In East for Unit Time; Marco on Roxy Shows

Twenty-five eastern acts are expected to be signed by Fanchon & Marco within the coming weeks. So far 12 have been taken on for the full F. & M. route.

This is from a total of 75 offers made to as many acts in the four weeks which Mike Marco has spent in New York. The F. & M. route now runs from 39 to 45 weeks. The usual contract gauge is for 40 weeks.

The acts as quickly as signed are routed into units hitting the east or sent according to time and needs to the coast for spots in new units.

The 75 acts offered contracts included standard turns and some are "names."

During Marco's stay in the east arrangements were completed for F. & M. supervision of the stage shows at the Roxy, Broadway. Special offices for M. Marco when detailing that houses have been fitted among the executive suite. The first official F. & M. Roxy stage show is current.

Marco left for the Coast Friday (6). He is expected to return in around three weeks. While in New York he and the production staff at the Roxy mapped out plans for 12 weeks ahead. During his stay east the F. & M. chief put in intensive work covering in addition to other duties something like four and five shows daily.

Storm Tough on Vaude Pilots Making Those Leaps

Chicago, March 10.

Vaudeville bookers were getting gray hairs Saturday and Sunday worrying about their acts making week-end dates in the face of the blizzard. At the money paid around Chicago acts have to make their dates by automobile. Otherwise railroad fares of five and $10 a head would eat up the whole salary, particularly on big acts.

Venetian theatre, Racine, Wis., was shy one act, while only one act out of three made the Majestic, La-Salle, Ill., for the Sunday show. Two turns managed to battle their way over the 200 miles to Green Bay, Wis., safely.

The Academy here, burlesque, had to cancel its midnight show, Saturday, when only 10 people showed up to watch the performance.

Use Special Balloons?

Chicago, March 10.

Even if it's only a press stunt, it's still okay. Harry P. Munns, the lawyer, has secured a copyright on the balloon dance as presented by Beth Pitt, now playing the local Publix houses.

Copyright covers Miss Pitt's lecture, her dance and several still photos.

NAB RIFLING B. O. KIDS

Dallas, March 10.

Cops grabbed a couple of kids at Waco who came to town with a gat and bowie knife apiece and admitted that they'd planned to hold up the Orpheum, town's ace house. One had a printed note in his pocket, "Don't holler, give me all your paper money," intended for the b. o. femme.

Kids admitted theatre hold-ups in Taylor, Tex. Both in their teens.

STOCK OUT FOR VAUDFILM

Utica, N. Y., March 10.

Colonial theatre goes back to vaudfilm again in two weeks after trying out dramatic stock for four weeks.

House goes on the indie books of A. & B. Dow.

N. V. A. Short for Collection Drive Shown in New York and Approved

An N. V. A. short film, running 22 minutes, containing around 55 starred or featured players in Hollywood, was privately shown Friday (6) in the Loew State building's roof projection room, and approved by the showmen present.

The picture was taken on different studio lots in Hollywood, with different actors and directors for each scene excepting Eddie Kane. Eddie, as Inspector Kane, is attempting to solve a gem theft at a picture ball, with the title of the short, "The Lost Jools." As Kane proceeds on his mystery unraveling, he interviews the film personages, asking if they are aware of the jewel lifter or if they did the stealing themselves.

Accordingly the continuity runs mostly to comedy scenes. It is quite sufficient for the 22 minutes involved.

Appearance of the picture people in that number, the most names ever assembled for a picture story, is kaleidoscopic, since each has but a brief time limit. Sufficient time is given all to make answer to Inspector Kane or do a bit of comedy along with it.

All Volunteers

The short is a non-commercial advertising film, again something new in picture work. Its entire production was volunteered, from the actors to directors and studios, as well as by the theatres projecting it during the N. V. A. week. This is also told in an epilog to the short by Bert Lytell, who beseeches the audience he is appealing to, to give for the N. V. A. Sanatorium at Saranac. It is maintained, says Lytell, at an overhead of $5,000 weekly.

The advertiser in the film is Chesterfield cigarettes. The advertising portion is not brazen nor prolonged, with the advertiser mentioned about three times, while a package of Chesterfield cigarettes is twice revealed. One of those times Eddie Kane buys a package at a cigar stand. E. K. Nadell supervised the making of the picture.

Around 2,500 picture and vaudeville theatres throughout the U. S. will display the N. V. A. short all of N. V. A. Week. No charge is made to the theatre, the Chesterfield firm having paid $200,000 to the N. V. A. for the advertising privilege. This amount will be included in the gross of the drive.

In smaller houses the short through its long list of known screen people may be used as a headliner for billing. The names displayed will sound like all Hollywood.

Names

Among the picture players appearing (no authentic list yet issued) are:

Polly Moran, Charlie Murray, Jack Oakie, Our Gang, Eugene Pallette, Edward G. Robinson, Charles (Buddy) Rogers, George Sidney, Norma Shearer, Barbara Stanwyck, George Stone, Bert Wheeler, Robert Woolsey, Fay Wray, Loretta Young.

Richard Barthelmess, Warner Baxter, Wallace Beery, El Brendel, Joe E. Brown, Charles Butterworth, Maurice Chevalier, Joyce Compton, Gary Cooper, Joan Crawford, Bebe Daniels, Richard Dix, Claudia Dell, Irene Dunne, Douglas Fairbanks, Jr.

Frank Fay, Skeets Gallagher, Wynne Gibson, Mitzi Green, Hedda Hopper, William Haines, Eddie Kane, Buster Keaton, Laurel and Hardy, Dorothy Lee, Winnie Lightner, Little Billy, Edmund Lowe, Ben Lyon, Bert Lytell, Victor McLaglen.

DOWNEY FOR 8 WKS. PUBLIX AT $4,000 PER

Publix has effected an eight-week agreement with Morton Downey as a single turn at $4,000 weekly.

Downey returns to the Paramount, New York, this Friday (13), after which he will tour or alternate between the two big Publix metropolitan houses at that circuit's discretion.

Downey just completed two weeks at the New York and Brooklyn Paramounts, heading a special ensemble of CBS radio personalities. The new solo booking means Downey will pay 15% commission to Columbia, the ether chain with which Publix is affiliated, as well as 5% to the William Morris office, his agent.

Some months ago Downey played the New York Palace (RKO) for $1,000, recently returning there with an enlarged act for $1,500. The strength of his quick ether click is manifested in the Publix stipend. Downey has been broadcasting about four months for CBS.

RKO Cancels Act for Ignoring Publicity Ukase

RKO cancelled the radio act of Joe and Vi out of the Royal, Bronx, last Thursday (5) as the first move in a program to back up the department under E. M. Orowitz which is endeavoring to modernize publicity angles for vaude.

Joe and Vi are a WABC radio turn going over the air on a commercial program weekly. They were supposed to open at the Royal, March 11, but constantly omitted going into Orowitz's office. Under the new ruling, when an act is booked, satisfactory photos and billing must be at the theatre a week before the opening. So the act was pulled from the date, the only one it had booked.

PHOTOGS KEPT OUT

Mugging Solicitors No More Back Stage in RKO Houses

An order was issued last week by RKO which bars all photographers from soliciting business back stage or around the stage door of any RKO vaude theatre at any time, except by special written permission from the office of Joe Plunkett.

This is in line with the co-ordination of all departments to aid the photograph and press bureau to bring actors signed up for routes or time into the press bureau and under the eye of E. M. Orowitz. He is striving to give vaude a boost through novel angles in photo presentation as well as billing.

Solicitors formerly could go back stage, take orders for a hundred of the old style pictures and deliver them to the RKO press bureau. Under the direction of Orowitz, new ideas in making the actor's photos are being used which can only be imparted to the acts by personal contact in his office.

Special Sets and 20 in Pit for Portland Vaude

Portland, Ore., March 10.

RKO vaude will be shown at the Orpheum with stage bands and special full stage sets states Ted Gamble, local manager. Local house was a prime instigator for special sets in which to present acts, believing that constant use of house drops was a mistake.

A 20 piece band is being recruited for the new policy which takes effect within a few weeks.

F&M Houses

Publix Great States house at Joliet, now playing F. & M. shows three days weekly.

Other spots recently added to F. & M. time include the Fox Palace, Meriden, Conn., three days, and the Fox Elm Street, Worcester, Mass., on a split week schedule.

Bermuda's 7 Acts

"Broadway Flashes," consisting of seven vaude acts, has been booked into the Reed Hall theatre, Hamilton, Bermuda, for two weeks by Jack Linder. Linder and the troupe sail March 12.

Acts include Fay Pierce, Jack and Jerry Waller, Carl Gardner, Grace Smith, Cooper and Riddell and Corbitt Sisters.

RULOFF-APOLLON DISPUTE

Charging that Alex Ruloff (Ruloff and Elton) lifted his act, Dave Apollon, Russian dancing comic, has filed a complaint to that effect with the Variety Managers' Association.

Ruloff and Elton, former adagio team, lately attempted a comedy turn. Into this act Ruloff incorporated much of Apollon's material, according to the complaint.

V. M. A. is arbitrating the matter.

VAUDE'S WESTERN COMEBACK

Jeannette Hackett Appointed As RKO's General Embellisher of Women, Men, Acts and Unit Shows

Jeannette Hackett, of the former Hackett and Delmar team and a stage dancer for 15 years, stops dancing this week to become embellisher and fashion dictator for the acts in RKO's vaudeville bills.

Miss Hackett was appointed Monday by the booking office to succeed Mrs. Beatrice Mindlin, the circuit's first stage stylist in its departure to lend production help to the orthodox variety shows.

At RKO Mrs. Mindlin's departure was attributed to inexperience with matters pertaining to vaudeville, this counting as a handicap for her in the stage dressing work. Previously, Mrs. Mindlin had been an interior decorator. Miss Hackett's 15 years of dancing experience have involved staging and costuming her own acts and others.

Through this knowledge Miss Hackett will be depended on by RKO to extend her energies beyond the work assigned to the department while under Mrs. Mindlin's direction. In addition to the position of style adviser to the women in vaudeville turns, Miss Hackett will also oversee appearance of the men, taking charge of all personal dressing besides supervising scenery, mounting and lighting of all bills.

On the Intacts

At first Miss Hackett will concentrate on the four-act unit bills. She will complete the physical embellishing of the intacts during their two weeks' break-in in New York prior to starting for the road, with all units to be set from the appearance angle before opening for the first date out of town.

This and other changes will add to the four-acters' unit classification, in rearranging them according to a set standard at the start. These includes music and material, which will remain unchanged during the units' route, general running and advance publicity.

Miss Hackett is probably the first performer, man or woman, to step directly from the stage to an executive position with a major vaudeville circuit. She is a young woman, her long dancing experience dating back to childhood. She married John Steele, the tenor, last year after divorcing Harry Delmar, the dancer-producer with whom she carried on a stage partnership of many years.

Some of the numbers in Delmar's legit musical of several seasons ago, "Delmar's Revels," were credited at that time to Miss Hackett.

Farnum Must Remain West Until Summer

Hollywood, March 10.

Ralph G. Farnum will remain here another fortnight. He then goes back to the Arizona desert to live with the Piute Indians until seasonal warm weather greets New York.

Farnum is taking a new sinus treatment at the University of Southern California.

Another Daughter for O'Neal

Jimmy O'Neal, who would be a grandfather if Mr. and Mrs. Sam Tishman had a child, is a father again. A daughter, their second, was born to Mrs. O'Neal in Seattle, Wash., March 4.

Mrs. Tishman (Bernice O'Neal), is Jimmy's daughter by a previous marriage. The present Mrs. O'Neal conducts a millinery business in the northwest town.

William Phillips, manager of Loew's State, Newark, presented with a gold life membership card by the International Alliance. First card of the type ever issued by the union there.

Pals!

Chicago, March 10.

Promising to show up at the Chicago theatre for the first performance Friday morning if they had to come in their pajamas, several of Ben Bernie's constituents literally carried out their promise.

When the maestro looked down into the first row there sat William Demarest, Richie Craig, George Givot, Don Howard, Coley Worth and his sister, Grace. She was the only feminine member of the pajama delegation.

All took bows on the stage.

Sommers Resigns RKO Post Due to Ann Suter Incident

Cincinnati, March 10.

Henry Sommers has resigned as manager of the RKO Albee, with Al R. Lever coming in as successor. The change is attributed to the Ann Suter incident, of several weeks ago, in which Miss Suter was cancelled for using a song at the Albee after it had previously been ordered out of her act by the booking office in New York.

Although Sommers alleged that Miss Suter switched lines to use a different lyric on the Albee stage than the one she sang for him backstage, he was severely reprimanded by the RKO home office. Sommers was called for sanctioning Miss Suter's use of the censured song, regardless of his personal opinion of the lyrics.

Following Miss Suter's cancellation, it was reported from New York that Sommers was due for release. This was not known to have occurred, but the threats of drastic action from the home office were said to have urged Sommers to resign.

After finally dropping the objectionable song from her routine, Miss Suter was reinstated by RKO and opened last week in Youngstown, O., to play out seven remaining weeks of bookings on the circuit.

Miss Suter's contention that her agent was negligent in failing to notify her of RKO's orders to eliminate the song and therefore he should not receive commission on her RKO dates, was not recognized by the booking office. Miss Suter was advised that her agent was entitled to the commission, but that she can change agents upon expiration of bookings secured through him.

Al R. Lever replaces Sommers at the RKO house.

BROTHER-IN-LAWS

Minneapolis, March 10.

A week ago Morgan Ames, RKO district manager here, was just the boss of Emil Franke, Orpheum theatre manager. Now he's Franke's brother-in-law as well.

Event occurred last week when Ames, thought to be a confirmed bachelor, surprised local friends and the rialto by marrying Gladys Delehanty, Franke's sister-in-law. Miss Delehanty, a Milwaukee resident, had been visiting Mrs. Franke.

Author Must Pay Back

The Ryan Sisters, Dorothy and Rosetta, are entitled to get back $350 paid to Art Henry, vaudeville actor, because he didn't carry out an agreement to urnish them with new material. The Appellate Term has upheld a judgment in the sisters' favor.

Henry insisted that he had agreed to furnish them material for $800, and that they still owe him $450.

LINE UP 8 WKS. IN SEVEN DAYS

Sudden Interest in Stage Shows on Coast Gives Bookers Wedge Into Surrounding Territory—Levey Adds 5 Weeks—RKO Due for 4 More

OTHERS IN LINE

Los Angeles, March 10.

In conjunction with the local RKO theatre boosting its vaude bill from four to eight acts, other Coast houses are assuredly giving sign of getting hot for vaudeville again. In the past few days seven weeks have been added to the books of local agents.

RKO office now has a full week at the State. Long Beach, plus the week at the RKO theatre here for four acts spotbooked.

The Bert Levey office, which up to last week could give an act only one full week, has added five weeks to its books.

New full week stands are the Mission, Long Beach; State, Eureka, Cal., and the Paramount, Salt Lake City. Split weeks added are the Orpheum in Ogden, Utah; Paramount, Provo, Utah; Paramount, Idaho Falls, and the Monterey, Cal. Levey office also books the Hippodrome, L. A.

Meiklejohn's Two

The Meiklejohn office has two weeks of one and two-day stands in and around Los Angeles and a full week at the Savoy, San Diego. Latter stand started to use vaude last week.

Several agents are now in Arizona and Texas trying to line up additional houses in that territory.

Old Limitations

Combined booking offices in L. A. for the past year have been unable to give an act more than three weeks and took the act no farther from Los Angeles than Long Beach. With the Levey office now sending acts as far east as Idaho, it is possible for an act to work its way east.

After they play the Idaho date there is three weeks work out of Denver, which brings them to Kansas City. Out of K. C. they can be routed to Chicago.

The RKO circuit has decided on similar 8-act shows at the Golden Gate, 'Frisco, and Orpheum, Oakland. These will join in tomorrow (11), with four acts, locally booked, added to the basic RKO intact bills from the east.

If the impression is as favorable in 'Frisco and Oakland as here thus far, RKO probably will attempt the same heavy vaudeville revival in Portland, Seattle, Salt Lake City and San Diego.

Similar success by the eight-act policy in 'Frisco and Oakland would be more than an indication of strong variety entertainment comeback as accompaniment to films in this territory. Until returns from the two other coast converts are in, the success may be considered local only.

$600 for Four Acts

RKO's budget for the four extra acts on each bill is $600. Problem confronting Bern Bernard, circuit's coast booker, is securing the acts on local bookings for that aggregate amount, although the acts are promised that local salaries will not set a precedent in New York and the east.

As part of the Pacific slope vaudeville build-up by RKO, Ken Dailey, former Bert Levey act buyer out here, was placed on the RKO book as Bernard's assistant. Dailey has had lengthy small time booking experience in this section.

If the idea lands, prompting a trial of the policy by the other towns mentioned, the L. A. booking office will have nearly 10 weeks of four-act bills to book. Cliff Work, RKO's coast division manager, and Bernard are spending this week at Frisco and Oakland, watching results.

Local four-acters' route with the eastern intacts at present starts at Frisco and includes Oakland, Los Angeles and Long Beach in that order.

Sam Katz Gives Assurances for All NVA Sanatorium Patients; Well Acquainted on Situation

Sam Katz, president of the N. V. A., assures all patients in the N. V. A. Sanatorium at Saranac that he is fully conversant with any and all conditions existing in the institution. Following the N. V. A. drive week of April 4-11, he will proceed with his proposed reorganization of the N. V. A., in its entirety, said Mr. Katz.

Advisors to the president have been Dr. Emanuel Stern, medical director of Paramount-Publix, and Dr. Harry Katz, both of whom have made visits to Saranac to examine and study the sanatorium and situation. Their reports are guiding the president in his contemplations.

A "Variety" reporter calling on Katz yesterday (Tuesday) was intensely surprised to discover that Katz had full and accurate information concerning every detail of the N. V. A. and its institutions, in New York as well as in Saranac. Carrying with him a report made by Earl Bronson, who had spent three days in Saranac last week investigating complaints made to "Variety," there was no occasion to call Katz' attention to Bronson's survey after Mr. Katz had finished his comment on the N. V. A.

Patients Always First

The president stated the patients at the Sanatorium must come first, in attention and action. Their health and physical state must be given the primary thought at all times, he stated.

It had not been generally suspected the N. V. A. president had been so quietly and actively concerning himself with the N. V. A. Katz has operated in his own investigation without any semblance of a brass band. He mentioned having received the petition signed by the N. V. A. patients and reported in "Variety" last week.

Asked if he had seen Dr. Edgar Mayer when Dr. Mayer was in New York lately, Mr. Katz stated he had had several talks with Dr. Mayer.

Owing to the N. V. A. drive week and the publicity now being given that annual event, the N. V. A. matters with Katz will rest until then.

Durante Does Wrong?

When Charlie Freeman called the Durante home, to speak to Jimmy, Mrs. Durante answered Jimmy was taking a bath.

"I never thought that guy would go pansy," remarked Freeman.

PALACE CANNOT RECRUIT ITS 1st BILL

For its 18th anniversary, week of March 14, the RKO Palace, New York, has been attempting to secure some of the acts that played on its opening bill. So far none have been found available, so it appears as though the last big timer will have to celebrate with a regular show and the customary birthday ballyhoo.

When Martin Beck opened the Palace in 1913 it was booked by Carlton Hoagland. The first bill was composed of Ed Wynn, Taylor Holmes, Four Vanis, "Eternal Waltz," European novelty; Palace Girls (line), Milton Pollock Co., La Naprikoskr, another importation and Ota Gygi.

Pete Michon Hops Into Audience as Wife Slaps Heckler

Rochester, Marc h10.

Pete Michon (Michon Bros.) was staunchly defended by his wife, Peggy Udell, dancer, but it precipitated a near riot at the RKO Palace.

Miss Udell, sitting in the audience, resented a remark by one of a group of men who had been razzing every act on the bill, and she slipped the goof a smart slap. Pete, taking a matinee bow, saw the proceedings and hopped into the audience to invite the man outside. Whereat considerable of a melee.

House lights up and ushers rushed down. After getting one man outside, an attache got in front of a fast uppercut and took a count. Capt. James Collins, of the police force, was viewing the show, but thought it was all part of the act. He quickly got over that idea and joined in restoring order.

No arrests and story kept out of the local dailies, but the incident became common gossip.

WHEN THE SEASON CLOSES

An Orpheum circuit road show romance will culminate this spring when the principals, Katherine Lee and Pat Henning, complete their routes.

Miss Lee, in an act with her sister Jane, is one week ahead of Henning on the unit route.

CONLEY AND LAVERE IN EARLY MORNING FIGHT

Davenport, Ia., March 10.

Harry Conley, vaude actor at the RKO Capitol here, and Paul Lavere, in his act, mixed with three bakers in a one-arm lunch shop at 5:30 one morning last week. Conley got a smash on the nose and Lavere showed the judge a bump on his head and a bruised jaw when he and Conley appeared in police court against Arlo Cackler, one of the bakers.

The vaude pair said they dropped in for coffee. The bakers started to wise-crack. Lavere said one of them knocked him down when he wasn't looking.

Cackler and his co-workers told a different story. They testified Conley and Lavere used improper language, bothered other customers in the place and attempted to halt the bakers when they were leaving.

Charles Siegabarth, who was with Cackler, told the judge he smacked Conley when the actor shoved him, and admitted he hit Lavere, too.

No charge was filed against Siegabarth. Cackler was dismissed when there was no showing he had taken part in the fight.

In a corridor outside the courtroom Siegabarth threatened to beat Conley again and the comic squawked to the judge, who told him to get another warrant, but he did not do so.

Bennison theatre, in the Bronx, will use vaude Saturdays and Sundays.

Fox and WB See New Stage Unit List Of Maybe 40 Wks. for Class B Houses If Unions Agree Upon Concessions

If the unions agree to terms as proffered by Warners and Fox theatres, unknown stage talent will have a chance for developing for big time with the creation of a "B" circuit which the two theatre firms have outlined for themselves and are ready to begin operating.

The basic idea principally is to promote a farm for the development of talent besides providing stage shows for the lesser spots in the east that can't afford to pay for the more expensive live entertainment. This plan is calculated to put around 1,000 extra people to work, including about 300 union hands, musicians and stage hands.

The scheme takes in independent houses in the east besides an aim that may ultimately make for around 40 weeks of junior stage entertainment. Only those independent houses are to be considered that can show financial guaranty to cover booking. The tie-in on the Fox end is through Fanchon & Marco.

While the details have been agreed upon, according to authorities, putting the play into effect depends mostly on union arrangements.

So far as made known, they call for joint supervision and operation of the unit stage shows by Warners and F. & M. on a co-operative management. The entertainment will take the respective name of either Warners or Fox, according to theatre listing and booking. The two theatre circuits will thus be enabled to label their own entertainment for exploitation purposes.

Company Reasons

Tie-in of Fox and Warners seemingly has been impelled by individual company causes peculiar to each. Warners now booking Paramount shows in around seven eastern cities must either renew or discontinue that arrangement, according to contract, in the fall. Last indications were that WB was looking for another outlet besides increasing its human entertainment for secondary program stuff in support of films. This new tie-in thus affords WB an opportunity for both these aims, besides expanding on stage shows wherever it may be deemed fitting.

On the Fox end it is a commitment to a policy of vaude and music in support of films on a policy instituted by the new management for 100% entertainment.

The shows that will be shunted into this "B" circuit will probably carry around three to five acts and fashioned after a unit, with a chorus line included. Whether these will carry their own bands depends on the unions, although likely that other arrangements may be effected. From the theatre point it's figured that taking a road band along means for better development of talent besides assuring uniform entertainment wherever showing. Each show group will also carry a road stage band for quicker efficiency.

The unions will be asked to make concessions until the success of the Class B unit venture can be determined, within a reasonable period. The F&M stage units for the secondary grade of houses will be built accordingly, with cost to house to be figured out. The possibility exists that Class A F&M unit may be reformed after completing its first-grade run, to be within reach of the reduced salary cost to the B theatres.

Golden's Return Prod.

Meyer Golden is framing a six people act-production for RKO use.

Golden recently returned to New York, after eight months abroad, recovering his health. He is again plunging into vaude production.

Dropping Stage Band

RKO's White Plains, N. Y., house, using a stage band policy, will go straight pictures in April.

Stage nut precludes profit chances.

Vaude Agents Seek Protection Of Commish on Acts Gone Radio

A movement is under way by the RKO vaude agents to attempt a contact between their sales spots in the RKO office and the National Broadcasting office, with an interchange of talent to be handled in such a way the agents will be protected on their acts when moving from RKO vaude to NBC broadcasts and vice versa.

It is also the idea of those behind to bring before RKO that the system, if adopted, will save RKO many thousands of dollars yearly on the buying of former vaude acts that have made reps on the air.

The agents claim that if they can secure a working arrangement to submit RKO vaude acts to NBC that when vaude wants them back they can be sold back by the same agent at a saving in the salary, otherwise.

At present, a vaude agent will handle an act for years and see it develop. The act will receive an offer from NBC or an outside agent to broadcast. After a period of time, and if the act is over on the air, it sometimes happens the NBC artists' bureau offers the turn to RKO for vaude. The act may have gotten $500 in vaude. It climbs to $1,000 through the air, and NBC offers it to its family brother, RKO, for $2,000.

The NBC artists' bureau collects 15% commission from the act. Another 5% is deducted by the RKO booking office. The agents' plan is to bring the angle workableness, where the two radio family groups will protect the first vaude agent.

W. F. Canavan Resting

William F. Canavan, president I. A., has left New York flat for about a month and gone to Florida with the family in an effort to get some rest.

Canavan overworked this winter. He went to the I.A. convention against the doctor's wishes.

We want to extend our thanks to Mr. Samuel Tishman and Mr. Charles Allen for a wonderful tour of R-K-O

Still Working and Happy

Carl Randall

and

Virginia Watson

LADIES AND GENTLEMEN:

Thanks to Charles H. Allen, Herbert Hoey of the M. S. Bentham Office for a very pleasant engagement at the R-K-O Palace, New York, this week, March 7.

I thank you.

FRED KEATING

Assisted by The Great Alexander.

P. S.—My fifth return engagement.

LITA GREY CHAPLIN

THIS WEEK (MARCH 7)

R-K-O

PALACE

NEW YORK

Personal Direction

"PAT" CASEY

Boosting Budgets for Vaude; Necessary as Amateurs Flop

Chicago, March 10.

In the regular course of evolution, the picture houses which tried vaude shows one night a week, paying off in peanuts, are now realizing that they've got to do something. So they're all starting to increase their budgets for the shows and are also beginning to dicker with the unions for men in the pit and back stage.

Several houses at the start of the season stood pat on the statement that they wouldn't pay more than $50 for five acts and a piano player.

At first these shows were able to get by on the short outlay, but the public began to demand better material. One house on the north side, rather than spend extra coin, pulled the show entirely, but business dropped so unmistakably that the theatre is back again in the variety column, paying almost three times as much as originally for shows as originally.

More Play Dates

Vaude, besides moving up, is spreading sideways. It is jumping from one day dates to as much as four days on the week end. At the beginning of the season most of the houses on the return to humans played their shows either Saturdays or Sundays. Recently, these houses increased to include both of these days and three houses are showing from Friday to Monday.

Thus the Central Park, which played only Sunday shows, is now running Saturday also and is considering the Friday opening. Also spots, such as the Wabash, which first used only one showing a night, have increased to two and three performances each evening.

Managers are learning to juggle their vaudfilm booknges so that each will help rather than hurt the other. There's the case of a northside B. & K. house which put its vaude in on the fourth day of a picture and expected the stage bill to do phenomenal business. In spite of the handicap, the acts jumped the theatre $24 above the previous day's gross.

Bookings at this house have now been rearranged so that the vaude and pictures open together and trade has climbed high above the ordinary grosses for this theatre.

With vaude originally placed in many neighborhood theatres as bait for the juvenile trade, many managers stupidly booked "adult only" flickers in the vaudeville days. This blunder has been eliminated in most instances with studied bookings rapidly replacing the earlier hit-or-miss fashion. Pictures are being placed in regard to the vaude showings instead of, as formerly, merely adding the stage shows after the films had already been penciled.

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

EDITH BOW
"Party Girl"
RKO
EN ROUTE
Direction: LEE STEWART

BERT JONAS—Dir.—NAT SOBEL
THE SIX
FRANKLINS
Blending Feats with Steps at R-K-O
YONKERS, MARCH 7, 8, 9, 10

RKO BOOKINGS

Include Smith and Dale, Lopez, Ludwig Saatz and Delmar Revue

Between Paramount-Publix stage and film dates, Smith and Dale will slip in a couple of New York vaude weeks with RKO.

Team is booked for the Palace March 21, after a previous first half opening at the Fordham.

Vincent Lopez has been definitely set into the RKO Franklin theatre, Bronx, March 14.

Ludwig Saatz, Jewish actor, also goes RKO at Paterson, N. J., April 4. Henry Delmar's revue has been given a route of 16 weeks.

WB Sites Indie Booked

The Strands in New Britain and Waterbury, Conn., both Warner houses using a vaudfilm policy, have gone over to the indie books of Arthur Fisher.

The five-act shows play Waterbury the first half and New Britain the last.

HARRIS RESUMES FOR RKO

Harris and Van, colored, open for RKO March 18 in San Francisco with about 10 weeks to follow.

Harris still has about two years to go on an old RKO contract. He had played so much time for RKO that he was farmed out to Publix for a while. Harris ends his Publix route in Philadelphia March 12.

Greenlee's Flash

Rufus Greenlee, colored, overseas for 15 years workin_ with Thaddeus Drayton, is in New York planning a flash act or tab. It is being framed by George King.

Drayton is in Paris, where he will remain until Greenlee's return later in the year.

Jesse Kaye Back

Jesse Kaye, recently resigned from Fanchon & Marco, N. Y. office, has been taken on again to assist Phil Bloom, local booker.

NEW ACTS

Jimmy Morgan and Emmett Guilfoyle.
Ralph Bevan (Bevan & Flint) and wife of the late Percy Bronson.
Nat Renard Co. (3).
Eddie Parks and Martha Morton.
Willie Rolls and Dorothy Henley.
Boyle and Callahan
Angelina and Clinton
Sully and Stone
Lillian Steele Co. (4)
Lord and Ross
Helene Smiles Davis
John Wade Co.
Frank Duval Co.
Hall and Essley
"Opera vs. Jazz" (3).
Leach La Quinlan Co.
Barnes and Hill
Morin Sisters (3)
Shelton Brooks Co. (colored)
Bee Dee Morris Co. (5)

3 or 4-Show Daily Playing by Acts In RKO Houses in Hot Discussion Between Operators and Bookers

RKO's theatre operating and booking depts. were reported in the midst of a warm discussion yesterday (10) over whether the RKO vaude playing policy shall be three or four performances on week days.

Joe Plunkett, with his two theatre staff heads, Nate Blumberg and E. M. Glucksman, are said to have thoroughly dug into the matter with Charlie Freeman of the booking end. No result of the conference was reported.

The theatre men want the acts to do four shows at least every day, with five on the week end on the claim the theatre otherwise will lose one performance daily. Freeman's attitude is that vaude actors cannot do four or five full shows in a single day with justice to themselves or the performances.

Freeman booked the Interstate Circuit for years. It did three-a-day for the acts with its vaudfilm policy, without the Interstate houses losing any show and without complaint. When the Interstate tried four shows daily for the performers and also continuous, it was found the grosses for the four-a-day weekly did not exceed the box office weekly amounts when the Interstate theatres played the acts but thrice daily.

Against Opposition

Plunkett has asserted that RKO in opposition must play accordingly and he does not wish to give the opposition theatres an edge with their four-a-day regularly. The opposition houses to RKO vaudefilms are playing stage presentations, a different style of stage entertainment from vaudeville. In stage presentations the talent is cut to ribbons with its material, none giving anything equivalent to the full turn performed by the vaudeville acts in each of the RKO shows. Where a presentation with ensemble runs at the maximum of 35 minutes, an RKO bill of four acts consumes 60 or more minutes.

It seems agreed that certain cities in opposition like Chicago or Boston can stand four shows daily for full attendance, if the picture is a draw, but in other towns played by RKO what is known as "the supper show" still starves to death as always.

Another angle of the steady working and confinement in the theatre for vaude acts doing four a day every day is the health. No mention of that has come out in any talks with the RKO men. It has been reported off and on along the RKO circuit vaudevillians in the units since the four-a-day has become more general, have broken down or were obliged to rest for a week or longer. There is thought to be 10 or 12 performers on the RKO time now resting or obliged to leave units. Similar instances have been reported with presentation players, but not to the same extent.

Best in Acts and Salaries

The RKO theatre men have treated rather lightly when it was mentioned to them that RKO vaude because of its singular position as a three-a-day circuit receives preference in choice of acts, with mostly all turns preferring to go with RKO through less playing appearances daily. This desire leads to RKO being enabled to buy acts more cheaply than the four-a-day houses.

The extra performance daily on the week ends has been customary since the early days of small time vaudeville. It is not objected to by the acts.

Picture theatre operators are intent only on the turnover in a house. The longer it can remain open and the more shows given the better pleased they become. Their actual contact with performers has been scant, with the physical or health side unseen by them, as well as the unconscious damage to a vaude stage performance through overplaying.

Peggy Joyce's Act

Peggy Joyce's opener in RKO vaudeville will be the week of March 21 at Paterson, N. J. Palace will follow two weeks later.

Max Gordon is staging the Joyce turn.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

LOTTICE HOWELL
Stage and Screen Star
IN SONGS
HEADLINING
PALACE, CLEVELAND
This Week (March 7)
Just completed year's contract MGM as featured player.
Booked RKO — Youngstown, Buffalo, Toronto, Boston and Palace, New York.
Direction: JENIE JACOBS

MORRIS S. SILVER and MAX TURNER
Representing
THE WILLIAM MORRIS THEATRICAL AGENCY
OF CHICAGO, ILLINOIS
WILL BE IN NEW YORK CITY FOR 10 DAYS
Commencing Tuesday, March 17, for the Purpose of Reviewing and Booking Acts for Mid-West Territory
Care N. Y. WILLIAM MORRIS AGENCY

TRIXIE FRIGANZA
RKO THEATRES, N. Y.
CHAS. H. ALLEN, Personal Mgr.

BOB RIPA
17 YEARS OLD SENSATIONAL JUGGLER
JUST CONCLUDED A 40 WEEK ENGAGEMENT FOR RKO AND EXTENDS MANY THANKS TO ITS EXECUTIVES FOR SPLENDID TREATMENT
SAILING MARCH 21 FOR EUROPE
NOW APPEARING at ROXY, New York
Direction—America—JENIE JACOBS
Europe—HENRY SHEREK—REEVES & LAMPORT

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Three men and three women of the stock burlesque company, at the Liberty, Brooklyn, have been released in $500 bail each for hearings March 13 on charges of giving an indecent performance.

Lighthouse Players, group of blind young actresses, gave their annual show at the Booth last week. Three one-act plays.

Talking and music-accompanied pictures will form part of the Theatre Guild's production, "Miracle at Verdun."

Mary McCormic, Chicago opera star, said "I suppose so" when asked if she was engaged to Prince Serge Mdivani, Pola Negri's ex-husband. Adele Astaire, dancer, denied reports that she had become betrothed to one of England's nobility. They both arrived in New York last week.

Special Master in Chancery, New Jersey, has recommended Mary Young Craig, actress, be granted a divorce from John R. Craig, producer, on the grounds of desertion.

"Making Mary," musical comedy, which began a preliminary tour in Pittsburgh two weeks ago, closed in Washington Saturday night (7).

Georgia Hart, three-year-old daughter of the late F. F. Proctor's lawyer, who died soon after the theatre operator, will inherit $165,000 of Proctor's estate. Proctor bequeathed a $10,000 annuity to William F. S. Hart in his will, which disposed of some $8,000,000. It was agreed by Proctor's widow and daughter that Georgia be given the $165,000 instead of the annuity.

The 2,300 employes of the defunct "World" newspapers received notices Thursday (5) from the Press Publishing Company that their employment "terminated as of Feb. 28, 1931, and that they would receive two weeks' compensation beyond the specified date."

Plans for refinancing the $55,000,000 Fox Film Corp. notes, which fall due April 15, will assume greater proportions than just taking care of this issue. Obligations involved in the acquisition of the Fox West Coast Theatres will also be taken care of in a Fox financing program to reach about $80,000,000.

Plans to consolidate the world-wide radio communications of RCA and A. T. & T., which have been under consideration for two years, have been dropped, lacking the approval of Congress.

George Jessel will produce "M. C.," the comedy which he has written with Edward Childs Carpenter. He will play the lead, an m.c.

Chick Endor is free again. After six weeks in the alimony jail he effected a settlement with his wife No. 1, Doris, and was allowed to return home to wife No. 2. Doris released Chick when he paid $1,000 and waived back payments on her $175-a-week alimony. She had previously refused a proffered settlement of $2,500, and Chick is wondering why she suddenly grew so kind-hearted.

Vincent Astor has leased to the Shuberts the 44th Street theatre at a rental of $55,875 a year, plus taxes, with two 20-year renewal clauses.

Eight performers, arrested for giving an immoral performance at the New Gotham, Bronx, stock burlesque house, were found guilty as charged after a trial in Special Sessions before three justices, and two of them, Walter Arnold and Edward Miller, sentenced to serve 30 days each in the workhouse. The others, Paul Ryan and five chorus girls, received suspended sentences.

Betty Compton, who changed her mind about marriage after a week of wedlock with Eddie Dowling, has changed her mind again. She will not go to the coast to make pictures but join White's "Scandals," which goes into rehearsal this week. Miss Compton left Dowling in the middle of their honeymoon.

Lewis Milestone, film director, is being guarded by detectives after a threat made on his life by a man he knew as a boy in Russia.

Belle Livingstone was released from Harlem Jail Saturday (7) after completing a 30-day sentence for contempt of Federal Court.

Robert L. Ripley, creator of "Believe It or Not," left on the "Roma" to carry his search for the unique into three continents.

Dorothea A. Bryant, novelist, who was selected to finish the manuscripts left by the late James Oliver Curwood, will marry Richard L. Starr in New York April 4.

The charge by Mrs. Dorothy L. Specht in her divorce complaint recently filed at Reading, Pa., that her husband, Paul Specht, had urged her to make an acquaintance with another man so that he might better his financial station, since his band business had gone to smash, was withdrawn as her husband prepared to file a counter-suit.

Refuting the idea that he was in business straits, Specht stated: "I am now recording for Columbia, National Radio and other record companies, besides several bands under my direction."

William Seabury, vaudevillian, has taken unto himself his third wife—but it's his 14th marriage. This time the bride is Holley Hall, 21, who replaced Zelma O'Neal, who has since wed Anthony Bushell. The 33-year-old actor first took unto himself as Mrs., Billie Shaw. That was in 1920. Next he married Margaret Irving, not only in New York, but also in 12 other cities. Miss Irving wouldn't be bound even by this Gordian knot of matrimony when she found another woman in her spouse's apartment.

The danger of state censorship of the stage is believed to have been passed, so far as the present session of the New York legislature is concerned. Pressure by religious dignitaries is lessened.

The Mastick bill, which is the proposed censorship measure, is still in committee at Albany.

LOS ANGELES

Mrs. Melville Brown, wife of the director, is threatened with the impairment of the sight of one eye, injured during a game of Badmington, when she was struck by a ball.

William Henry Boyd, stage and pictures, was arrested at his home on charges of possession of liquor, gambling devices and an immoral film while a house party was on. Walter Catlett and Pat O'Brien were fined $10 each for drunkeness at the same time. Boyd was released upon posting $1,100 bail.

Maurice Costello is again being sued by Vivienne Sengler, dancer, for $100,000 in a breach of promise suit. The plaintiff's first suit was filed Sept. 10, 1929, and dismissed a year later.

Miss Sengler has pending a suit for damages against mutual friends of herself and Costello, charging they slandered her and broke up the romance. Costello denies that he was ever friendly with the girl except in a formal way.

Courtland Dines has been committed to the Colorado Springs Psychopathic hospital on petition of his brother, Eugene, who said that Dines was incapable of taking care of his property. In 1924 Dines was sericusly wounded by Horace Greer, chauffeur for Mabel Normand, during a party at the apartment of Edna Purviance.

Edna May Cooper, missing aviatrix-actress, was located in a hospital in Monterey, Calif., suffering from a lapse of memory and severe bruises. She has no idea how she got to Monterey and stated that she thought she was in Santa Monica. Miss Cooper left her home with $4,500 worth of jewelry but didn't have it when found.

Parents of Charles Meakin, Jr., legless prodigy, who died allegedly as the result of an automobile accident last June, ask $22,602 damages from Walter E. Kemp, said to have been driving the car that killed Meakin.

Frank Fay and Barbara Stanwyck denied recent rumors that they have split.

Mrs. Agnes Miller McCoy, daughter of the late Henry Miller, of the stage, and wife of Col. Tim McCoy, cowboy actor, states that she will

(Continued on page 46)

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

BOB BILLY HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

SOMETHING REAL — SOMETHING ORIGINAL — SOMETHING UNIQUE
LEW CASTLETON-MACK MAX
And MARY OWEN
Presenting "WHAT MAY HAPPEN?"
AND IT DID HAPPEN AT THE
CAPITOL, New York
THIS WEEK (MARCH 6)
SENSATIONAL LAUGH AND APPLAUSE HIT
BOOKED TO HEADLINE ENTIRE LOEW CIRCUIT
Thanks to Mr. Marvin Schenck and Mr. Louis K. Sidney
Direction LYONS & LYONS

END OF WHEEL BURLESQUE?

HARLEM COPS NEAR-SIGHTED

America theatre, in the Bronx, with a fairly clean burlesque show, gets a pinch and is obliged to close up shop. Gotham, also in the Bronx, with a rougher show, gets a pinch and about ready to fold. Apollo, in the Harlem community, and matched only in rawness by the same operators' stock at the Republic, in Times square, goes along free from interference.

In the upper part of the city every attempt at a rough burlesque show has been immediately squelched—with the exception of the Minsky operations at the old and now the new Apollo.

Mutual got rough at the Prospect, and after two weeks was shown the door. An independent operator tried the same thing at the Metropolis, and lasted only a week. Another fellow tried it at the America recently, and he went the way of the others. A previous operator tried it at the Gotham, too, and he went. Mutual tried it at the Alhambra, and got burned again.

And all the time the Minskys continued at the Apollo—and filthier.

An editorial in "The Home News," local daily, was sufficient to start police activity, even if the police did not see it first. But if aimed at the Apollo, nothing happened.

Former management of the Windsor, uptown subway circuit house, issued two-for-ones. Done all over, but police no like it here.

Apollo hands out "passes" practically guaranteeing free admission, then demands payment at the door. Plenty of squawks to the police, but nothing happens.

Apollo advertises in the newspapers for stenographers. If the girls are good-looking they are asked to join the chorus. Girls complain to the police at this misrepresentation, but nothing happens.

At the old Apollo, the upstairs house, exit was through a single flight of stairs constituting a horrible fire-trap. Fire would have resulted in a terrible calamity. But the authorities never made the Minskys do anything about it.

The Minskys must be nice boys.

PINCH IN BAIL OF L. A. STOCK

Los Angeles, March 10.

A pinch of 46 people by the cops at the Follies on Main street, which operates in the stock burlesque style, resulted in temporary freedom granted 19 men, under bail of $500 each. The 27 girls taken in the raid were dismissed.

Charges are for vagrancy, lewdness and giving an indecent show.

Main street has been alive with dirty performances of this character. Police seemed very near sighted until the W. C. T. U. women agitated.

Trial has been set for later this month.

Coast People Cheaper

Dalton Bros., who operate stock burlesque on the west coast, also promoting the stock troupe for Mexico City, are getting all their people from Los Angeles and San Francisco.

Some queries were received in New York, but salaries leaped when certain players were sounded. It was too far away for them to make the jump without tilting their salaries.

ELTINGE, NEW YORK
(STOCK BURLESQUE)

No programs at the Eltinge, and no billing inside or out for anyone, hence the cast, the producer and the author are unanimously anonymous. But Shakespeare didn't write this show.

Here is a perfect example of aimless and futile groping in the stripping, cooching and quadruple entrendre forest of present day stock burlesque. It bears the mark of flop destiny at the very start.

Max Rudnick and others, as Rudhalan, Inc., are operating this new stock at the Eltinge, the second to open on 42d street in two weeks. The other, at the Republic, is dirtier and better in the dirty way. Al Woods leased the Eltinge to this operating group for $45,000 a year rent plus taxes. Three months in advance required. That was smart. Brings the weekly rent close to $1,000. With the cast cost for 30 people, minus talent, including the 16-girl line, probably around another $1,000 or $1,200, if that high.

The only reason for this stock to stick for three months, or three days, will be that three months' rental deposiit, if pre-paid as reported, and if not, not so smart.

What this troupe doesn't do is to get quite as dirty as the average stock burlesque in New York at this time. But it tries to. When it swings toward the straight talent type, it has nothing to swing on. The comedy tries are pitiful, the women weak and the girls worse. Latter are a bit more spirited than the usual line, showing some earnest if not successful advance preparation, but as clothes wearers, non-clothes wearers and atmospheric objects of what amounted to an opening night razzberry, their batting average is lower than a high school pitcher's.

It played and looked like an amateur show opening night Friday (6). That was shortly after a flash premiere on the street with arc lights—arcs at a burlesque opening now!—during which the customers almost got kleig eyes waiting for the doors to open. They were held on the street till 8:30 for a crowd effect.

Something different in stripping was a double take-off by a "sister" team. Starting together for a song, they commenced to alternate on and off the stage for the peeling. Neither got far. The smaller, and plenty smaller, became frightened at the final brassiere removal and mooched off, leaving sis stranded. Previously another "strip" in which a lady with long curls didn't approach the limit, while a third closed the show.

Third showed the results of more experience in burlesque stripping, with this girl's face familiar in burlesque though not identified by name. Her last brassiere was practically none at all. Then came the exit march.

In a bedroom scene without a bed, the comic stepped off while the woman changed to pajamas behind a screen. As the woman disrobed (out of sight) she called out the popular names of the articles of clothing removed.

And so on, with this comedian and others as near—almost. This comedian murders a Hebe characterization in violation of a rich tradition of burlesque and the show business. The tramp comic does about the same in his own way, while the third possessor of intended laugh lines turns out to be a fair English music hall juggler. Stan Kavanaugh should see how his stuff can die in someone else's arms.

The burley part runs short at the Eltinge to get in the screen portion. House is wired. Opening night three talker shorts preceded the stage show. Scale, 50c mats, 75c night. Three-a-day

In going dirty in a half-hearted or perhaps timid way, this Eltinge stock hasn't a chance. Burlesque stands for out-and-out dirt today, the public looks upon it as such, and nothing else can pass under the burlesque label. Even if legitimately good, which the Eltinge show isn't.

Seems no need to worry about this one agitating censorship. It oughtn't last that long. *Bige.*

Dance Team for Publix

Hollywood, March 10.

Renoff and Renova are on their way east to open a Publix tour shortly.

Brennan and Landig

Jay Brennan's next partner will be Owen Landig, femme impersonator.

They're rehearsing it.

BAD TIMES AND STOCK TOO MUCH

Mutual, Only Rotary Route Left, Expected to Expire with Ending of This Season — Unemployment Alleged to Hit Burlesque

HERK'S OWN CIRCUIT?

Future of wheel burlesque in the U. S. appears full of question marks. One is if this season's ending will not also be the end of any burlesque rotary operation in this country, and if so, will I. H. Herk, head of the present and only wheel remaining, Mutual, start a burlesque circuit of his own.

It seems to be conceded by the Mutual wheel people that the probability of the Mutual wheel operating next season as it has been doing is slight. Herk denies the reports, but refuses to talk on the rumor that his own burlesque circuit will replace the Mutual wheel if the latter passes out.

One of the significant indicators of the Mutual's passing is the notice received by employees of the Mutual's home office in New York, including heads of some of its important departments. This notice goes into effect Saturday (14) leaving but a skeleton staff. Herk states this is the customary summer cutting down, but it has not occured in previous springs to the extent that the more important members of the staff have been let out.

Bad times and stock burlesque are given as the causes of the depressed business on the Mutual wheel line this season. Starting with around 44 shows, the Mutual's list dwindled down until but 25 shows were left. The entire number of shows were produced under the Mutual wheel's own ownership, with the producers practically on a salary through the maximum cost for each show. Profit if any reverted to the Mutual offices. Producers received around $200 a week.

15 Out 42

It is claimed that 15 theatres playing Mutual shows the past season have made money. Around 42 houses started with the opening of the wheel's season.

The Mutual wheel burlesque show, rotating and expected to be on a higher plane than the dirty stock burlesque attraction, maintained a higher standard of burlesque but in a few instances. The Mutual people allege their shows did not contain the dirty dialog found on stock burlesque stages, but other evidences of an attempt to parallel the dirt stuff of the stocks were plentiful.

Competing with dirty burlesque, the Mutual believed it had to resort to the same tricks that seemed to bring the stocks business for a while any way.

Vaude N. G.

Mutual's try at vaude acts, interpolated into the shows, as extra attractions aided the Mutual shows only upon the stage. The vaude acts used by Mutual, strange to burlesque and of no particular standing in their own field, never meant a dollar at the box offices.

Herk's odd notions why he should not change the title of Burlesque to something more appealing in view of the dread name Burlesque has erected for itself of past seasons, more dreadful to the general public than of 20 years ago, seemed another detriment to the Mutual wheel shows They could only draw the burlesque addicts, with others shying away from any house carrying Burlesque in its lights or title. It left a low grade trade for the regular wheel, which stocks in opposition found little trouble in denting for a while with their dirtier shows.

Admission scale may have been another factor the past season. But the wheel men believe the strongest factor was and is that buplesque is through. It is admitted dirty stock burlesque may live for a time in any community, if the cops don't interfere, but the life of any stock burlesque is limited. Through that edge Herk may figure if starting his own burlesque circuit it will have a chance.

PINCH ENDS STOCK

America, Bronx, in Pictures—Held for Trial

Stock burlesque at the America, Bronx, folded suddenly Saturday, when seven members of a previous troupe, arrested on obscenity charges, were held for Special Sessions.

Hi Gainsborough, house operator, decided court's action would react against successful continuance. House now straight pictures.

Henry Suchman, former manager, one of those arrested with the performers, did not appear in court. Counsel explained he was too busy that same day getting married.

STOCK ACTORS SENT TO JAIL

Two of the eight principals of the stock burlesque show who were found guilty of giving an indecent performance at the Gotham in Harlem last January, were sentenced to 30 days in the Workhouse in Special Sessions Monday (9). The other defendants were freed under suspended sentences and placed on probation.

Sent to jail were Eddie Miller, 49, of the Braddock hotel, and Walter Brown, 38, of the Edison Hotel, both actors.

Others were Marie Arnold, 25, 240 East 175th street; Vic Cassell, 26, Braddock hotel; Jean Bodine, 24, 240 East 175th street; Jean Kerman, 21, 105 East 15th street, and Connie Fanslaw, 22, of 255 West 51st street, actresses. In suspending sentences on the latter the justices decided that as they had no previous records the week they spent in jail since their conviction was sufficient punishment. Court also held that Brown and Miller were the chief offenders.

The arrest of the group occurred at the instance of the Vice Society. During the evening performance of the show officers of the Third division raided the place and arrested all those who had part in the performance. The women, according to the officers at the trial, offended the cops' sensibilities by appearing on the stage practically nude. Their actions were declared not parlor tricks. The male members of the cast, the cops said, went the limit in action and dialogue.

BROOKLYN RAIDS ON STOCK BURLESQUE

Following the raid last week of the Liberty theatre stock in Brooklyn the cops over there were reported looking over the Werba stock.

Not only has the deportment of the femmes at this house said to be pretty shaky on the teaser and strip stuff, but the bits and dialog of the principals particularly rough.

Burlesque Engagements

Sally Swan out of the Gotham stock, New York.

Petey Wells, Peterson Sisters, Anne Mitchell, Lew White at the Apollo (125th street), New York.

Fritzi White and Johanna Slade at the Irving Place, New York.

Billy Baud, Mme. Kishar, National Winter Garden stock, New York.

Ernie Mach at the American (stock).

Florence Drake, Fay Tunis, Snookie Woods, for Hurst's Bijou stock Philadelphia.

Gavegan and DeMoth for Eltinge theatre stock, New York.

DIRT ALARM IS OVER STOCK'S CONVICTIONS

Stock burlesque raids in New York with convictions in the Gotham theatre case of principals have thrown the biggest kind of a scare into the Mutual wheel ranks or what's left of it. Last week in several stands several of the lead comics were of a mind to walk completely out of their shows if the houses persisted in demanding rougher shows.

Some of the Mutual shows this season where the urge is said to have resulted in the girls and the femme principals going the limit on nudity and teaser stuff escaped raids perhaps only through the indifference of the city authorities where they played.

The Mutual in lining up its new rotary stock units which are set for 10 weeks with subsequent extensions if biz permits are using the best known on the former circuit roster. To what extent the femmes will go is conjecture but with the present stock black eye and court cases up, it's likely there will be limitations.

If the principals balk at pulling the dirt, orders from the higher ups won't amount to much. Of course there is an if—and that is if the h. o. can find quick replacements.

REVOKE PERMIT AKRON THREAT

Akron, March 10.

Akron burlesque theatre programs must be restrained or license to operate will be revoked, it was announced by Ross F. Walker, Akron city safety director.

Walker declared that a decision to censor came after a personal inspection of the Grand theatre show, where stock burlesque has been in progress for almost a year under direction of Charles Brill.

"An investigation disclosed that the law regarding theatre performances is not being followed, and I accordingly served notice that I would not tolerate programs such as I saw," Walker asserted.

A check to determine whether orders have been obeyed soon will be made, the director added.

Worst Season Ends

Last of the Mutual circuit traveling shows will close this week and next, putting a period to the most disastrous season in burlesque history.

The closers are: "Girls in Blue" at the Star, Brooklyn; "20th Century Maids," Howard, Boston; "Hi-Ho Everybody," Trocadero, Philadelphia; Frank Silk "Silk Stocking Revue," Reading, Pa.; all next Saturday (14); "Step Lively, Girls," Gayety, Washington, Saturday (21).

Mutual's new rotary stock troupes start as follows: March 16, "White Crooks," Lyric, Bridgeport; "Round the Town," Gayety, Brooklyn; "Mirth Parade," Gayety, Washington; "Cabaret Girls," Gayety, Baltimore; "California Beauties," Lyric, Allentown, Pa.; "Hello, Broadway," Fox's Jamaica, N. Y.; "Palm Beach Scandals," Star, Brooklyn.

Three other shows will open March 23.

Margie Yatman Better

Margie Yatman, one of the runway leaders at the Irving Place, New York, after five weeks' illness of pleurisy, returned to the show last week.

News of the Dailies

(Continued from page 44)

combat all divorce proceedings her husband may bring into court. She also charges the Colonel has "gone Hollywood" in a statement to her attorney.

Herman Turk, actor, became involved in a traffic mixup which resulted in running his car through the front porch of a house, knocking the supporting pillar over and causing the porch to cave in on him and his companion. His only injury was a gashed hand.

Dixie Lee, pictures, and wife of Bing Crosby, member of the Rhythm Boys trio, told reporters last week that she and her husband have separated and that she will file divorce proceedings against him soon charging mental cruelty.

Guardianship of Frankie Darro, child actor, was transferred from G. D. Ullman, Long Beach attorney, to Mrs. Grace Wilkerson, with bond set at $1,000.

Harry Freedman, film cutter, failed in three suicide tries with carbon-monoxide gas in three days. Attempts were attributed to financial reverses and despondency.

Mary Lewis, operatic star, failed to "conduct herself with due propriety, thus violating the 'morals clause' in her contract," asserts Pathe Studios, in filing an answer to the breach of contract suit for $22,500 recent brought against it by Miss Lewis. In the suit Miss Lewis states she was engaged by Pathe to star in one production, but that the studio failed to make the picture and paid her only $2,500 of the $25,000 salary agreed upon.

The studio, in answering the suit, stated that Miss Lewis "became intoxicated and involved in a scandal and was the subject of comment reflecting upon her character and tending to lessen her drawing ability and her popularity as an actress."

Edna May Cooper, co-holder of the world's airplane endurance record for women, is missing. She is reported to have left home for a downtown office, but never reached there.

Mrs. Little F. Villmer, wife of Joseph F. Villmer, studio electrician, was awarded a divorce on grounds of extreme cruelty. Villmer lost a counter suit on the same charges.

Gary Cooper is in Hollywood Hospital suffering after-effects of influenza.

Five men were found guilty last week of picketing the Rialto, downtown, one of them an official of the Motion Picture Projectionists Union.

Albert Gran, pictures, went into liquidation stating that he had been too generous with his friends. He listed his assets at $400; liabilities at $3,500. Gran went into bankruptcy when sued by Al Rosen, agent, for $3,500.

Helen A. Irvine, wife of Houston Irvine, author, was granted a divorce on grounds of cruelty, nonsupport and intoxication, and awarded $50 per month alimony, plus $50 a month for his son's support.

Andrew Arbuckle, actor, was found unconscious on the sidewalk in front of his home, the result of a mysterious beating. Evidence within the house indicated a terrific struggle.

Alleging usury, the Elmer Oil Co., a Beesemyer enterprise, has filed suit against Cecil B. De Mille Productions for $221,250, setting forth that the De Mille Corp. made four loans to them, all within the last year, and all for 90 days, totaling $225,000. On each of the loans the defendant was given a royalty interest in certain wells as a bonus, each totaling about $15,000. It is further alleged that $53,750 was paid the De Mille Corp. as usurious interest.

As permitted by local law, a penalty of three times this amount is asked in the complaint.

CHICAGO

La Salle theatre lost $20 last week when the cashier handed it through the cage to a lone gunman.

Pedro Masgoflan, owner of the Club Stamboul, and Lu Dmilla, club entertainer, were held on charges of violating the liquor law. After the raid, learned that property is owned by Chicago Home Missionary and Church Extension Association.

Rudy Vallee is being sued for an accounting by Leon Zimmerman, who says he wrote "Just a Vagabond Lover." Zimmerman says he wrote the song in 1919, and made a deal with Vallee in 1926 on a 50-50 split. Claims that while the song drew $25,000 on sheet music sale and $55,000 for the picture, Zimmerman received nothing.

Vittorio Trevisan, basso with the Chicago Civic Opera, was divorced by Mrs. Celia Trevisan on grounds of cruelty. They were married on June 27, 1923, and separated in March, 1930.

Suit for accounting and the appointment of a receiver for the American Television Stores filed. Suit charges mismanagement of funds resulting in a deficit of $452,000 in 1929 and more than $600,000 in 1930.

C. A. Pressey, promoter of dance marathons, was discharged when arraigned on charges of embezzlement. Accused by marathon dancers, who claimed he had taken $3,500 which should have gone to the contestants.

Damon Thomas, drummer with the Edgewater Beach Hotel Orchestra, was ordered to pay his wife, Edna Karpen Gordon Thomas, $15 weekly temporary alimony. Pending divorce suit charges cruelty. Mrs. Thomas is an entertainer, formerly married to Jack Gordon, theatre ticket broker, and before that to the Karpen, of the furniture family.

Understood that Kaspar G. Schmidt, son of former city comptroller, has made a reconciliation with his wife, former Ruby Halliday, musical comedy. Alimony suit continuing.

LONDON

Anthony Asquith's next for B.I.P. will be an adaptation of Compton Mackenzie's novel, "Carnival."

Fidelytone, British recording system on which "Madam Guillotine" is so far the only picture made, is willing to license, without charging royalties, as a sales promotion.

Experiment of giving the girl actress students at the Old Vic the opportunity of playing leads, when the understudies came into the limelight and played "Nine Till Six." This is the first modern play at the Old Vic for years.

Durant-Farrell

Glenda Farrell, femme lead in "On the Spot," announced her engagement to Jack Durant, of the vaude team of Mitchell and Durant. Wedding will take place in June.

Murray at Palace

Back from talkers, J. Harold Murray will headline at the Palace, New York, next week (14) at $2,750.

Negotiations were originally on a $3,000 basis.

Inside Stuff—Vaude

Roland Burke Hennessy's "New York Star" has passed out. Had E. F. Albee lived, no doubt Hennessy's weekly or bi-monthly would have staggered along. It lived for 20 years while Albee was alive. Lately it issued every two weeks before finally dying.

For years Albee and the Keith office tried to make something of the "Star" through affording Hennessy every opportunity they could. When it was decided the "Star" could not be made, Albee started the "Vaudeville News" and tried to make that instead. After making the "Vaudeville News" nothing more than a laugh, Albee told Hennessy to edit a merger of the two flops, "Star" and "News," thinking at least it would cost him less money for one than two.

In the 20 years Hennessy ran "The Star," the only newness he put into it other than poems with his name signed to them, was an idea he had stolen from "Variety." But giving Hennessy the benefit of the doubt that he stole it by Albee's orders. He gets the edge through having neglected to have stolen anything else, other than two or three minor things, from "Variety" in the other 16 years.

The Keith office attempt to put over Hennessy's "Star" goes back to the days of the late Phil Nash and the Keith office in the St. James building, on Broadway and 26th street. Nash also worked under Albee's instructions.

One day somehow and for what reason never came out, an executive Keith officer picked out a "Variety" reporter, to ask this:

"What do you suppose is the matter with Hennessy and his paper? Here we have opened this office to "The Star" for years; he has had the run of the office, and look at his paper, a gag."

Even though "The Star" has passed out, it lasted for 20 years—while Albee was alive. As it has passed, the Keith executive who asked such an embarrassing question, though highly complimentary, of a "Variety" reporter, perhaps will now receive the answer he did not several years ago.

In January in "Variety" a story was printed of Jack Kneeland leaving Cedar Rapids, owing the hotel in that city where he stopped.

Kneeland claims the story is in error, but may have arisen through the hotel alleging two of his boys in the act had a balance against them through mislaid charges, after the boys had paid their bills as presented. Kneeland informed the hotel he would speak to the boys who had gone on ahead. He did so in the next town, but the boys showed him their receipted bills and said anything else would be an overcharge.

The hotel in Cedar Rapids also states Kneeland paid his bill there when leaving.

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ROMAN POOLS CASINO
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LESLIE MAE
Acrobatic Marvel
LLOYD HUNTLEY and His
ISLE OF BLUES ORCHESTRA
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is an assurance of substantial business standing . . . for this exclusive high type executive office building welcomes only firms and individuals of unquestioned responsibility . . . A representative will be found at the renting office on the premises » » » » »

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FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
Week March 14, RKO Chicago
Direction: ARTHUR S. BLONDELL & WM. MACK

"REDHEAD" "BRUNETTE" "BLONDE"
MAJOR — SHARP and MINOR
"THE SINGIN' SINNERS"
Booked Solid RKO
30 Consecutive Weeks
Personal Direction: JACK CURTIS
This Week, March 7
Hennepin-Orpheum, Minneapolis

LATE FEATURE OF "EARL CARROLL'S VANITIES"
COLLETTE SISTERS
THIS WEEK (MARCH 7), RKO PALACE, NEW YORK

RKO, LOS ANGELES

(8-ACT BILL)

Los Angeles, March 6.

Adding four acts, local talent, and budgeted between $500 and $700 for the additional talent, the RKO's new eight-act vaude policy started off snappily in topping the average gross by $800 opening day. That one day's extra biz more than makes the house even, and affords plenty of opportunity for hallyhoo.

On the theory that a population of over 1,200,000 should welcome more humans than are in the four-act intacts, Cliff Work, the local division manager, and Joe Plunkett, when here last week, hit on the idea of tacking on four extra turns. The immediate jump in gross is encouraging. If it holds up is another story.

Bern Bernard books the extra acts, breaking them in at Long Beach, which the local RKO booker also handles. Idea will immediately be extended to tacking on four acts at the Golden Gate, San Francisco, and the Orpheum, Oakland, breaking them in around 'Frisco and traveling the extra four acts south from S. F. and Oakland into Los Angeles. The same thing may be done in the northwest.

While these locals are no wonders, quite amateurish on the whole, they have a magical effect in general of showing off the seasoned units like real big-time timber.

An idea for Work and Bernard might be to ballyhoo the locals as home products and, without resorting to the "east versus west" idea, which is bloodshed out here, the amateurs would come in under kindlier auspices. They don't need that particularly, as they register as well as bargain-counter timber can click.

The house in general this week permeated a big-time air. They were laughing at the box office, it seemed, and carried their enthusiasm into the auditorium.

Al Erickson, the new maestro succeeding Danny Russo in the pit, had "I Surrender," the overture, all dressed up with vocal interludes, violin trios, etc. The Two Zaros (New Acts), like the next two turns, are locals. These are Tyler and St. Claire, and Eddie Mack's Steppers. The Zaros are roller skaters; double team are xylo hammerers, and the Steppers comprise a mixed textet, all New Acts.

Clifford and Marion, serviceable mixed comedy team, immediately evidenced the contrast between the seasoned professional and the added starters. The comedienne and her male pard milked 'em effectively.

Tolman and Davis (New Acts) were the last of the locals, registering the best with their cowboy ballads. Followed Tracey and Hay with tip-top stepping, assisted by a male pianist, and carrying a nifty special drapes setting. Their hybrid jazz-Apache with East St. Louis toodle-too variations was a nifty top-off.

Pat Henning was the candy of the bill, opening with the prop parents and relying on "pop" for the straight stuff. Henning is a versatile youngster and will land in important company in time.

The Liazeed-Demnati troupe of nine Arabs and two stocky femmes who look less swarthy closed with a sensational whirling dervish routine. Their formations are extraordinary. The routine encore finale stunt of the understander supporting the rest of his company (10) is worthy of the special spotting.

"Behind Office Doors" (Radio) screen feature. *Abel.*

PALACE

(St. Vaude)

The Revelers, Lita Grey Chaplin and Karyl Norman at the Palace, without capacity Sunday night. It rained all day Sunday but by evening it was clear. Normally Sunday night should be capacity at this straight vaudeville house, the only one left. So who kept away business instead of drawing it in?

Chances are it was the Revelers. They headlined. A $3,500 stage quartet. Quartets at $30 a dozen passed out of vaudeville years ago. Now once in a while they return in blackface or colored. Four singers and a piano player for $3,500. And independent picture houses crying for human entertainment at $1,750 for an entire unit for a week.

Maybe just as well to talk about headliners, drawing cards and radio as of this slow moving bill at the Palace this week, with only two entertaining spots, Ben Blue and Mitchell and Durant. The Palace at $3 top Sundays and $2 the remainder of the week isn't interested in radio's attractions. The Revelers may be a panic on the air but they are miles away from that on a stage.

Nor did the Radio stars' program at the Paramount at 85c a couple of weeks ago do anything; $68,400 on the week with "It Pays to Advertise" the picture. Below the house average.

Air attractions are invisible and do not excite curiosity as to their personality. Who cares who's behind the voice? Exceptions of course, like the Vallee and Amos 'n' Andy freaks, publicity made. Or naturally a local air fav, like those two Cleveland boys, Gene and Glenn, with others in neighborhoods. But the Revelers are the answers to radio on the Broadway stage.

And what are drawing cards when a bill of eight acts can't fill the Palace on a Sunday night? It must be believed that the name of the Revelers on top and unknown to any $2 audience as a rule, kept people away instead of pulling them in. While perhaps good booking judgment to have the name of Chaplin in the billing with "City Lights" at the Cohan, neither did Lita Grey Chaplin do anything at the box office and not much on the stage. She has commercialized the Chaplin name, which is smart enough, but meanwhile she has put little behind it, according to her act this week, although those who have seen her previously say Miss Chaplin did a nice enough turn.

Or Karyl Norman, the Creole Fashion Plate, direct from a no-couvert cellar joint to the Palace. They had to close the joint for no business at nothing, while here at the Palace they charge $2 to see the same female impersonator, surrounded by piano players.

"Broadway's Favorite Trickster" is the caption for Fred Keating. On No. 2 and off. Mr. Keating did something else. He mentioned Chevalier in a box, but Chevalier couldn't sing, he said, as the Palace had none of his music. So that wasn't framed. And it's just as well for Chevalier not to be used as a stooge. Maybe it was Chevalier who turned down the chance to shine or maybe on the level, the Palace orchestra only knows its week's routine.

With that also the single bit of m. c.'ing on the bill. A show like this misses an m. c., a good one, and Keating didn't try. Keating talks magic but not as well as Henry Clive did 20 years ago and in the same way. Clive quit, though. Keating had the best tutor alive in palming, Nate Leipzig, so it's up to Keating, but not No. 2.

The Palace blued out the best of Ben Blue's stuff so he had to go in for something of a new act. Blue did very well. Speaking of blue, can it be this near-capacity Palace on a Sunday night is an answer so early to the anti-blue stuff in vaudeville? Let's hope so. The quicker the better to teach vaudeville it is in the show and not the reforming business.

Mitchell and Durant were sure-fire as usual, but think of those boys doing four a day, or others who must work as hard on the stage doing it. Mitchell and Durant after one bit were breathing heavily, almost panting, and that was their third show Sunday.

All of the dancers and acrobats should take it easy in these times of four and five a day.

Theodore, Enrico and Novello, dance flash with five people, opened. Collette Sisters and the Frolickers (Art Landry's orchestra without Landry), closing (New Acts). The latter act starts with a violin quartet. Plenty. *Sime.*

LOEW'S ORPHEUM

Loew's Orpheum audience still lives up to the pushover cognomen tagged by comedy acts, especially those featuring low hoke with plenty of noise. A smart class comedy act up there would be like Red Riding Hood among the wolves. This mob, always living up to advance billing, went with all the groceries for Webb and Douglas and Co. (New Acts) and Millard and Marlin.

Much of the stuff they laughed at was dizzy when not blue. It's a merry place anyhow. They sing with the overture, and everything is jake at all times. If they don't like an act they just talk to one another.

Speed will also storm this gathering, such as that of the Six Crackerjacks, colored combination of five boys and a girl. They whammed over their offering in fast style, ending with a lot of Arab tumbling that is becoming the vogue again in vaude. Not much to this act but speed, except the one boy who does a soft shoe acrobatic in which he leaps over chairs to hand stands with ease.

George Lyons and his Harp followed and got a reception. Lyons is probably wondering why himself. He played for five minutes without using the orchestra, which was all right here. He sings in a pleasing tenor and chews the rag in Italian-English style. He could have used that reception for his finish.

Claude and Marion were billed but didn't show. Millard and Marlin substituted. This couple's former stuff is out now. They dance one chorus of a song, and that for an encore. Body of the act is comedy and builds around a girl with two bits and a fellow who is trying to egg it away from her. They smartly break up the talk with harmony in nice style. Girl has some funny mannerisms, but the talk could be strengthened.

Ayers and Rene (New Acts) closed with a dance flash, the usual Loew vaude formula. The mob was overcoating at the finish.

House was packed Monday night. Picture, "Inspiration" (Metro).

HIPPODROME, L. A.

Los Angeles, March 5.

This house has profited in the quality of its vaude bills by the lengthy absence of vaude bookings elsewhere. The Hipp is able to get entertainment it could not afford under normal conditions. For $600 on a split week it gets some class acts which may be hiding behind fictitious names.

Whether the audience knows how big a bargain it is getting for the 20-cent admish or not, it gave every act but one a send-off and laughed at nearly everything. For the last evening show the house was far from full, but matinees are reported okay. Bills open on Wednesday and Sunday, three-a-day and four on Sunday.

Acts in the order of their appearance were George and Lilly Gardner, xylophone duo; Leola McDowell, whistler; Dixie Hoboes, songs and talk; George Stanley Co., domestic skit; Claire Vance, songs and patter, and Three Dunbars, comic juggling. No booking or spotting judgment, but nobody seems to mind.

Acts worked hard to please and did. The Dixie Hoboes, man and woman, did well, trailed by the xylophone duo. After Gardner's solo, Miss McDowell broke into her straight whistling with imitations, well done and liked.

The Hoboes showed the most quality on the bill, mostly because of the girl, who has personality.

Domestic skit was titled "Who's Who," with George Stanley carrying most of the laughs ably. Henpecked hubby and a down-trodden wifey get even with their respective spouses by becoming tight and very brave.

Miss Vance, stout, has the Sophie Tucker idea for her song-and-talk routine.

Closing spot had the Three Dunbars in smooth juggling. Comedy hits well handled.

Patrons also got a film, "Guilty" (Col)), a newsreel and a comedy.

86TH STREET

Pretty hard to keep track of the mat patrons of the 86th Street. Some days it looks like the vaude is the thing and the picture secondary, and then again it's the other way. When one of those film crowds is in, like the one gathered for "Dracula" (U) Saturday, it was a foregone conclusion the vaude ran for Sweeney.

If the audience expected a thrill out of "Dracula" it would be reasonable for it to obtain comedy from the vaude end. No such luck other than what the Hickey Bros. managed to raise. There was a sacrifice of comedy by the bookers in placing Gus Edwards and his girls here as the vaude feature.

Edwards had the front of the house plastered with pictures of "finds" or vaude discoveries of other days. What Gus would give now for an Eddie Cantor for comedy. So without a laugh, Edwards must rely on his femmes. Gus has even lost Armida, who was such a standout in other seasons and none of his present contingent comes close to filling her shoes.

Mitzi Mayfair, graceful, sprightly miss, does some fancy dancing, even to a skillful toe donce at the finish of the act. Jeanie Lang's try at the girlish soubretty stuff, does well in a way, but it's short measure in a laughless act.

Virginia Lee is a corking tapper, doing a stair tap that was both well presented and executed. She adheres strictly to her tapping and gets a lot of it for a femme. Connor Twins sing harmoniously. Aber Twins are a team of dancing violinists, and look like a million in those like-and-like gowns for the wedding parade finale. Gus has an inning with chorus snatches of his old songs.

Wan Wan San Chinese ensemble opened. Usual plate spinning and Oriental acrobatic and juggling, with the high spot the work of two men, one with a vase balancing on his topknot and standing on the other's shoulers while he moved about.

Harry Foster Welch was second with his "one-man band" specialty. Foster's a hard worker with his musical instrument mimicry and puts most of it over. Some of that full-orchestra impression ran more to the ridiculous. His best was the steel guitar bit.

The Hickeys fared well, though the laughs seemed scattered. The boys are old hands at their kind of wisecracking, clowning and low hoke. It is also true that many of the newer type comics for vaude just breaking in also fall back on the Hickey brand. *Mark.*

58TH ST.

Combination of the creepy talker, "Dracula" (U), and a well-balanced and entertaining bill here this half makes for a good average. The mob, and business was big, was all set for light amusement after sitting through the picture, and perhaps went for some parts of this vaude show that ordinarily would have passed unnoticed.

Sylvia Clark, back from a trip around the circuit, kidded and clowned her way with ease. Always a hard worker, she combines sure-fire stage tricks with some well-written special numbers and talk. Bobbie Kuhn, Miss Clark's musical director and hubby, is introduced in the pit. At the finish, they do a harmony song together, with Bobbie playing a guitar and Miss Clark swinging the baton for comedy.

Morgan and Stone punched over some fast plunking on two banjos that met with approval. Nice appearing boys, sing well together and should do a little more of it. High spot of the routine is the medley for two banjos of standard overture bits. This they used wisely for a finish that sent them off okay.

The opener was Wilson, Keppel and Betty, who enter in a miniature bus in front of an odd drop. Act is novel in a dancing way because they have gone way back into the past and bring to modern audiences the old time sand dance and wooden shoes. The loud pounding of wooden shoes on the hardwood apron still brings hefty applause.

Bob Carleton and Julie Ballew and their ever present piano used to be one of vaudeville's quiet boy and girl type acts. Now they have gone in for lots of hoke and gagging. Modern audiences demand what they are doing, perhaps, but a little touch of their old class sprinkled through the act would give them a needed change of pace.

Charles Withers, assisted by a gang of stooges, unbilled, put on the time-defying "Withers' Opry" that always seems to get interest and laughs. There is so much junk on the stage, so many props, pails, horns and gadgets, it looks like a national convention of second hand stores. Withers roams through it all in an unconcerned manner, whistling through his teeth and building the laughs. He still has the pail of paste bit and the picture show. Automatic stove filler and thunder invention brought solid laughs.

On next to closing here, it seems Withers should close all shows as there is always a deadly delay after his act before the next one can come on. This is unavoidable, due to the many props and the mess created. It was a full two minutes here before Sylvia Clark could follow.

STATE

Considerable variety in this week's six-act bill behind Par's "Stolen Heaven." With Freda and Palace and the Berkoffs, next to closing and closing, the show withholds its punch until near the finish, but the wallop is there. Up ahead things aren't so bad, either.

The one New Act is the Ozzie Nelson band, string and sax octet in back of the most studied Rudy Vallee imitation yet seen upon a stage. Audience received the turn favorably and indicated that Nelson is known on the radio in its opening reception. In a brief speech he said this State date is his "third week in show business." What does that make radio?

The Lordens, now the Three Lordens, with a dancing girl in place of one of the former men, have modernized their trampoline and flying offering with a tree setting for the perch and the cast replacement. Though the girl should be a stronger dancer to account for the spot she occupies, gymnastic part keeps the turn on the exceptional opening act level. One flaw is the comic's over-emphasis of frail material.

Colored trio, Wells, Mordecai and Taylor, deucing, proved satisfactory in a fast stepping way after a talk lull which almost wasted a speedy start. Boys look neat in all-white tropicals, and they can hoof, which is all the more reason for a better understanding of their shortcomings in incidental departments. Flo Lewis, had she wished, could have stayed beyond her auto ride number with the assisting boy. That involved some effective femme comedy and, once under way, it builds. Miss Lewis ducked the chance for a song return, which probably didn't irk the house on a turnover day.

The Steve Freda-Johnny Palace wop talk and harmony routine has changed slightly in the running, but not in content. Splitting the talk with a song is the extent of the switch. That they accomplished as much as here on the familiar material attested to their ability, but depending on delivery altogether might prove dangerous. It shouldn't be so tough for this team to shuffle the chatter, for it's the singing, after all, that sells the act, and that singing would hold up under comedy experiments.

Never a harder hitting dance closer at the State than the Berkoffs. Family turn of two sisters and a brother, with a six-girl line, holds everything in Russian dancing, besides the girls' unusual precision routines. The sister announced as Freda does what the male Russian hock steppers and knee-droppers do, better, and is topped in vaudeville today only by her brother. The other sister is as proficient in tap work. The Berkoff boy is without much opposish now, since Apollon has mostly gone comic, but no reason is found in that why Berkoff should attempt an Apollon with talk. It's the turn's one slow sequence. *Bige.*

ACADEMY

Satisfying stage entertainment the first half. F. & M. unit featuring the U. S. Indian Reservation Band got tops. House is giving plenty of flesh, 90 minutes of it here the first half, probably because the RKO Jefferson, down the block, uses seven acts.

Indian Reservation Band unit, led by Chief Shumatona, stands out as a good musical novelty in which the redskin atmosphere was taken advantage of for a few striking effects. Included is a turn billed as Brenk's Golden Horse and Bella Donno, latter a girl. Both wear bronze paint. Girl is made up like an Indian and drapes herself in various effective poses around the horse. Latter is unusually patient.

Shumatona does the only vocal work among the injuns. It's an old fav about the wide open spaces in which he weaves a recitation about the redskin being like any other person. Has been using the same song for quite some time. Instrumentation is oke, but too similar. It's all fast and hot, except for native bit here and there. A little more variation would help.

Also in the unit is a mixed duo, Gil Lamb and Marie Belett, lank boy and short girl. Use rough-house tactics at opening for comedy, with the girl slapping the boy all over the stage. Both indulge in a comedy song. Dances are the outstanding bets of each, the boy and his long legs adept at kicks and eccentric splits while she is fast on the handsprings.

Unit closed with a covered wagon scene, two horses running in front of it, and a cowboy on a horse beside the wagon, moving at full speed on treadmills, with lights from the front giving a corking effect. Same bit, only enlarged upon, was used on the stage at Roxy's with "Big Trail."

Mullen Sisters (New Acts) opened the bill with harmony. Mild pleaser, but not an opening act. Franklin D'Amore followed. Still the highlight of D'Amore's act is his closing chair bend. Preceding is the gag ballet dance, with the assist dressed as a gal.

William Seabury and Co. is full of dance specialties by the four girls who support him. Each is capable in her line, two standing out in tap dance on toes and contortionisms. Seabury does a bit of warbling with one of the girls and features a ballroom dance number with another, besides his finish solo. Liked here.

Chaz. Chase's eccentricities, both as to appetite and hoofing, drew laughs from the mob. Chase's devouring blazing matches, his shirt front and anything that he can lay his hands on is moving toward the piano.

Immediately following Chase and preceding the Indian Reservation act, the pit orchestra staged a novelty instrumental and comedy bit, supposed to follow the life of the Indian from centuries ago to today. It was funny and got howls from the audience. Probably goes with the unit.

81ST ST.

Clear sailing the first half, with "Dracula" (U) on the screen and a stage show featuring Eddie Leonard and nine boys in a minstrel act that is weak on opening but strong at the finish. Last on the five-act bill, Leonard proved he has a following when the audience kept calling for more and applause extended into the opening shots of film.

Leonard, to many, is the personification of everything that is best and glamorous connected with old-time minstrelsy. His songs are sung wherever there are end men. Assisting, he has a quartet, pair of instrumentalists and team of hoofers; all wear cork and fit into the idea of the miniature minstrel show.

Bryant, Rains and Young, in the center of the layout, are a trio of dancers that reverse the usual routines in that one man handles two girls. All have presence and appearance and their dancing calls for spontaneous applause at frequent intervals.

Dick Nash and Midgie Fateley, deucing, are better than the average turn for this spot. Their difference in size enhances the appeal of both, and they sing and dance with little ostentation but for solid response.

Next to closing held Dick Henderson, Scotchman, who knows how to sell gags. At this house he was sure-fire. Without announcing it as such he does an imitation of the flap and pansy type singing a song. His facial expressions and the ludicrousness of his actions, considering his girth, build up to a strong climax.

Zelda Brothers opened with a good exhibition of contortionism and trapeze work. Jules Lenzberg's overture and Pathe news completed.

ILL AND INJURED

Mrs. Carolyn Murphy, wife of the monologist, Senator Murphy, and with the dancing act, Carrie and Eddie, underwent a major operation March 4 at Park West hospital, New York.

Roy Smeck ill with breakdown.

Newsreels

"Variety's" intention is to continue this department weekly. An attempt will be made to make a general survey of the various newsreels, most of which are viewed in projection rooms.

Universal

Gag of the series is Graham McNamee's crack on the clip showing a contortionist who gave a street show, squirming through a tennis racket and then getting through a prop keyhole about the same size. Guy has a profile like Jimmy Durante, and the McNamee laugh is that while it was easy to get the body through, bringing the hoople along is a miracle.

Outstanding news item was a view of the exercises attending dedication of a new capitol building in Havana, with the President of the Republic making a speech, before a packed mob. Town has been in a sort of political upheaval with something like martial law in force and the populace on edge with nerves.

While the President is making his speech they turn loose the Presidential cannon salute and everybody thought it was a bomb plot. And how the crowd runs, camera catching the action graphically. Lucky break and one of the outstanding bits of reporting for the week.

Other stuff mild but dubbed with the usual McNamee lecture. Clips include six-day bike affair in New York; mob lined up for soldier bonus loans; Coast Guard cutter breaking up the ice in the Penobscot river in Maine (duplicating the same shot in Fox Movietone); a comedy bit showing a group of women taking reducing exercises, including a super-dreadnought femme, with appropriate gags by the lecturer; model of an enormous automobile.

Good aerial clip shows an observer descending in a "basket" hung from below an U. S. Army blimp. A dramatic incident recalling the sequence in "Hell's Angels." Departure of the French government transport that takes French criminals to Devil's Island has been done before, but is o. k. again.

Fox and Hearst

Something here for nearly everybody, and no axe grinding, unless it be the reception of Grover Whalen at the Fox Movietone studios with a minor ballyhoo for the brand and Fox stars, but news interest enough to carry this.

In general the layout is uniformly entertaining. There are good shots in the Southern baseball camps, with intimate introductions of diamond stars and a speech by Connie Mack of the Athletics, and a capital discussion of the new ball by Waite Hoyt, Detroit moundsman. Hoyt maintains that the new ball, because of its raised stitches, will make a difference. Gives pitcher better control, but hampers speed; air resistance on the other hand will slow up the fast one and make it that much better for the batter. Capital thumbnail summary of the whole situation, and good for the fans.

Excellent item for the high brows is a brisk little chat by Hugh Walpole, English novelist visiting the States. He compares American and English writers impersonally and talks about the Nobel prize to Sinclair Lewis. He likes American writers who get intimate American atmosphere into their work, but has no use for copyists of the British novel form.

For change of pace and a flavoring of sex appeal, though they could be library material, service has views of South American chorus girls in rehearsal clothes in training routine, with Spanish song as off-stage background, and a very hot hula-hula number by a buxom South Sea Islands girl in the native surroundings.

Plenty of air stuff. Movietone shows army planes scouting over the high peaks of the Sierras, and Hearst uses an airplane trip over Death Valley with neat dubbed lecture. Also a bit, with accompanying map, showing the mail routes to Central and South America plotted by Lindberg.

Two freak shots with circus side show angles show a German strong man holding a merry-go-round on his chest; and another has a man allowing an assistant with a sledge to crack a big paving block on his head. For the tabloid addicts there is a scant glimpse of Al Capone leaving the Chicago courthouse for the hoosegow to start a 30-day term for contempt.

By way of public service there are shots of the great Ashokan reservoir in the Catskills, where the New York water supply comes from, with an address by an official pointing to shortage of water, and asking for care against waste. Fine scenic shots.

Other clips, most of them tame, are:

Neptune capers as a Grace Line ship crosses the equator; repetition of old subject; Broadway chorus girls coaching Columbia students in chorus dancing for the college show; views in Madrid while a popular revolt impends (topical news, but material not so hot); number of views on the Capitol steps as the short session ends the 71st Congress, with silent view of Hoover and his Cabinet and a brief speech by Speaker Longworth; burning of millions of dollars' worth of wooden ships made during the war and scrapped, with dubbed lecture; opening of the English turf season with action shots of a jumping race and a couple of pip falls; views of the Garden six-day bike event; kid sons of Annapolis officers being trained in boxing, plus a couple of good comedy angles; interesting oddity has a billiard expert doing trick shots on a table with straight side cushions and the end rails curved; Paris manniquins displaying fashions of 1885, with comedy lecture dubbed in; speech by Sir Malcolm Campbell, British speed king, just after he was knighted.

Paramount

Feature of this service is a series of action shots of the American fleet, guns crashing and battleships tearing through a choppy sea. Kick of it is that it is on the wide screen at the Paramount, New York, and it makes an inspiring spectacle. Lecture goes with the clip, explaining that the fleet is engaged in war maneuvers or war games, with the Navy making a technical drive against the Panama Canal. Neat introduction to the show was the picture of the British man-o'-war, Nelson, of 40,000 tons, going through the canal to honor the American Navy in the maneuver. Lecture with this, too.

Par seems to be going in heavily for foreign clips. There was the incident of the Nelson, which ought to be useful for England, but had little bearing on the clip from the American view. There was also a shot of the Italy-Brazil flyers on their return to Genoa, where they were feted. Title hook-up called them the Italian Lindys.

Prof. Einstein's reading an interview on his departure from Pasadena for home also had a foreign flavor, his address being in German. Neat human interest touch here was that Frau Einstein followed her husband with a greeting to the Americans spoken in English.

Only other shot was a view of Will Rogers riding in a polo game in Santa Monica held for the benefit of the American Red Cross. Typical Rogers gag trimly woven in. They gave Rogers a check for the gate receipts and Rogers makes much fuss about making sure the check was certified. Good field play action playing up the Oklahoma cowboy making a goal, demonstrating that he can stay on a postage stamp saddle, too.

Pathe

Special bit of reportorial enterprise here was the catching of U. S. Senator Gould of Maine outside the Capitol in connection with the closing of the 71st Congress and holding him for an interview. The Senator spoke frankly, and what he thinks of the Senate makes him a brother of Will Rogers under the skin.

Gist of his remarks was that the Senate can't do any business and can't function while it continues to boil with oratory and hooey, and the Maine man says so in just that many words. Clip actually got applause at the Palace.

Rest of the reel is average with one first-class novelty trick shot. Cameraman got some pip bird's-eye views of a class of girls doing ballet stunts in a Berlin swimming pool. Probably twoscore flaps in one-piece suits float on the water and do slow drills in military formation, ending up with the formation of an intricate pinwheel and an eye-opener from the trick angle.

Nice photography in views of the North Atlantic hurricane pounding in on the sea wall at Winthrop, Mass. An imposing marine spectacle in action.

Notable bit is picture of Prince Lennart of Sweden, grandson of King Gustav, who will marry a commoner, the pair to be plain Mr. and Mrs. Lennart Wilhelmson. Shown in a pretty winter forest snow scene with the bride-to-be.

Rest of the issue routine news, most of it duplicated by the other services.

PARAMOUNT

New York, March 7.

Plenty for the current Paramount bill, with a picture of the insinuating title of "Unfaithful," Paul Ash, and Jesse Crawford back in his second week at the old stand.

These attractions, which make a strong bid for the house regulars, supplemented by a nice, smooth running although not especially extraordinary presentation, a Frank Cambria production called "Westward Ho." Orchestra is in the pit and the Lone Pine Rangers, banjo playing cowboy act, plays before a cow roundup drop.

That's more than enough to carry out a title for an entertaining vaude bill of four acts and a Markert group of 12 girls. Unit is prettily framed and nicely routined, with the exception of one minor detail, one of those things that probably grew out of some emergency. The line girls break into their first number all in bare legs, cowboy hats and futuristic boots and execute a dandy tap routine, varied with arm drills employing the big hats.

Casual intervening bit by the Rangers and thereafter Queen, Queen and Queen on for specialty. They are three girls in cowboy suits of cloth of gold. They go right into a complicated buck and wing specialty. It's a pip of a dance flash, but there doesn't seem to be any sense in following a 12-girl precision tap number with only three buck and winging girls. It's a tough spot for the trio and it doesn't do the show building any good.

Unit producers pay no attention to their titles anyhow. Else how could they introduce Emmy's Animals right in front of a prairie back drop with a Yellowstone cascade of real water trickling down one side of the set—and a mighty pretty effect, too. The producer may ignore his title, at that, for the Emmy pups did a satisfying turn.

Not so the single cut up billed as "Mrs. Riley's Son George," dressed straight Hart, Shaffner & Marx, and spilling gags, most of them spicy but forgivably so, but containing that one about throwing the drunk down the elevator shaft three times. There must be a new generation on Broadway.

Short specialty bill briskly run off. But this much is evident; they can shift the presentation policy idea as much toward vaudeville as they like, but they'll never get away from the dancing girls. This feature has rooted itself into the picture house stage show for good.

This group of Markert girls had three numbers, all sightly and one a fine bit of staging. It had a soprano singer, beautifully dressed in cloth of silver, as an Indian princess leading a number with the girls in a scantily clad Indian costume doing a first rate fan routine, the fans, of course, being the Indian headdress. As prettily dressed and as expertly routined a number as has been around this long time. Other ensemble was the opening tap bit and neat, and the closing number was a perfunctory entrance in cowboy for the congress of all hands as the finale. *Rush.*

LOEW'S STATE, L. A.

Los Angeles, March 5.

More music than even the American Federation of Musicians would care to hear makes this week's stage session at Loew's State a rhapsody in absent-minded showmanship. It may even have prenatal influence, for the dazed expression future offspring will have in later years may be attributed to an early scare by a cornet.

Vic Ince, who has been widely heralded in advance exploitation as "the playboy of Broadway," makes his debut as master of ceremonies. But because of the aforementioned lack of thought on somebody's part, there are no ceremonies to master. As a substitute, Mr. Ince is introduced in a talking trailer by Rube Wolf, the theatre's favorite m.c., and then steps from the wings to lead the pit band through one hot number and play two trumpet solos. He thereupon disappears and is seen no more.

Had it not been whispered in advance that the State is reverting to the former picture house vogue of building up one m.c. as a permanent drawing card, even Mr. Ince's best friends could not have guessed. He seems capable of carrying such a build-up if it is ever put into effect.

After Ince and his music comes the "Hollywood Collegians," Fanchon & Marco unit, with its music. Further, aside from one specialty dancer, the unit consists of music, and nothing else but.

This band will support the stage end suitably in picture houses if given a decent start, but not if the pit band decides to rival it by indulging in a jazz session of its own.

The Collegians are a novelty outfit of 16 built from the Ken Howell's Collegians act of six. They specialize in trick lighting and grotesque shadows, climaxing in an imposing futuristic shadow effect on a white drop wherein the animated bandsmen resemble a futuristic conception of jazz.

As intervals of relief from straight note tooting are various comedy music bits, including a partially original version of that familiar "trip around the world with 'St. Louis Blues.'" The lighting, however, is the boys' distinguishing mark.

Quality of the music, incidentally—and incidental it is among traveling stage musicians—is average. The men as personalities are young, well dressed and agreeable to look at.

"Min and Bill" (M-G) was assisted by the Vic Ince ballyhoo in attracting sizable trade for Thursday's opening. Newsreel and fashion news shared the short end of the screen. *Bang.*

ORIENTAL, CHICAGO

Chicago, March 6.

Publix-Balaban and Katz appear satisfied that real stage shows and name attractions are necessary in the loop to hold up their weakening grosses. Never in the history of the local circuit has so much effort been spent in gathering stage draws; with the best weeks at the two de luxe houses recently being accountable solely to the attraction on the stage.

At the Oriental, the stage is looked upon as the savior that's going to finally pull this theatre out of the mire of red ink, in which it has been resting sadly for the past two years, with only an occasional winning week for a novelty.

Two weeks ago, Duke Ellington band shot this tough box office to the second highest gross the house has ever had; last week, Rudy Vallee moved over on a hold-over week from the Chicago in loop delivered a smashing boost to the register. Gilda Gray is on the stage at present, and scheduled to shake away the weary b. o. blues for the third consecutive week. Miss Gray is set for the regular five weeks' tour of the B. & K. de luxe neighborhood spots. Next week, Duke Ellington comes back for a return smash, and the week following, Tom Patricola is the name hope. Oriental is getting the weak sister films of the loop, and if the house is going to show profits, it's primarily the stage show that'll do the trick.

Show's pretty spotty this week; rides along like a horse with a wooden leg, carrying the audience from the valley of boredom to the roof of enthusiasm. Only performer who managed a clean 100% click was Joe Griffin, the tenor, who sang two songs, took three bows and a speech before the house was cajoled into sitting back. Second time Griffin has done a turn at this theatre, and has made a clean goal each time.

Starting badly with some comedy, Harrison and Ray grabbed the life preserver when they went into their burlesque adagio. Pretty raw material employed by the fat lady. Adagio clowning was a riot, however; old hoke but as reliable as the sun.

Gilda Gray has made a bad mistake in going ritzy. This audience expected her to get hot and shake. They were sadly disappointed at the attempt at high class warbling of "Reaching for the Moon" in the robin's egg blue Juliet costume. They were waiting for snake-hips, shimmy, hula, rhumba and the can-can; and Gilda Gray expected 'em to be satisfied with the graceful toss of a rose bouquet into the front rows. Roses, nuts: they wanted hot-cha!

Final bit of shaking was more to the point, but it wasn't the McCoy either in quantity or heat. Shimmy-lady has a following here, and will do business for the theatre; and that they liked her is evident from the reception she got. But Miss Gray should remember that she's established herself as a hip waver and isn't Senorita Argentinita.

Al Kvale returns to loop as m. c. for this Paul Oscard show, labelled strangely, "Shaking the Blues Away." Kvale is one of the smoother m. c.'s, with a natural knack for simple comedy, and an easy manner of getting himself across with the trade. Ainsley Lambert presents the dances, with the knock-out toe number as one of the top movements of the undulating show.

"Body and Soul" (Fox) feature; and a Tom Howard short, Paramount's "African Dodger" as the laugh hit of the afternoon. Besides, a flock of news clips and the regular organlog, led currently by Preston Sellers. Business started off at a good clip at the first show.

DENVER

Denver, March 5.

Stage show for the current week is "The Enchanted Forest," and it provided 35 minutes of varied entertainment, with local opinions ranging from good to indifferent. At least it had the best bunch of midgets that have been in Denver for some time—and these did not need a bunch of animals to help them put it over.

They can sing and dance and their ensemble numbers were well executed. Routines by the line nothing unusual and costumes were ordinary.

Earl Ly Vere, accordionist and jokester, was featured, some of his wisecracks landing; some new and some over the heads of the audience. His squeeze-organ work was mostly burlesque and did not get over so well, as folks were apparently looking for music.

Dave Craig sang "Little Things in Life" and played medleys on the sax and piccolo, supported by the stage band. The Denver orchestra, usually near perfection in its overtures, was drowned out by noisy newsreels part of the time. What was heard was good.

"Millie" (Radio), feature. Dog comedy and news completed.

ROXY

New York, March 6.

Two-part stage show at the Roxy is the ultimate in spectacle. Its second part is an elaborate bit of staging under the title of "Impressions of Rome." That sounds like a series of Cook's tour incidents, but turns out to be a splash of classic choreography and pageantry, ending up with a quite breath-taking climax with Nero in his historic state of high blood pressure fiddling while Rome burns with stereopticon fire effects and a chariot race with real horses thundering along on a treadmill in the background. It's all done in a new Roxy style, which means lavish, sightly, and a little "arty." This is the first of the Fanchon and Marco stage productions and it departs from the Cathedral tradition.

Picture for the week is "Don't Bet on Women" (Fox), and a thin, polite comedy redeemed somewhat by the jaunty playing of Edmund Lowe. Attendance on this Saturday afternoon was distinctly light, with large areas on the sides and rear vacant.

Granting that the staging of a classical spectacle is huge and sightly and thrilling, the item that sticks is the opening incident of the presentation, a trickily managed novelty ensemble by the Roxyettes built around "The Peanut Vendor" number and a top hole example of smart staging. Opens with George Gordon in Italian street peddler get-up singing "Peanut" and carrying a little roaster. After a verse and chorus before a scrim, Gordon reclines to one side and goes to sleep. Scrim flies, revealing the same sleeping figure on an enormous scale painted on a back drop. The portable roaster on the drop opens and the Roxyettes troup on, done up in absurd suggestion of that many peanuts, going into a brisk soft shoe routine, ending with the usual precision steps.

Newsreel separates this episode from the ambitious classical display which opens with the choir in monkish costume singing a church-like selection, posed before a drop showing the ruins of the Colosseum, the chorus being led by a soprano in medieval costume posed in one of the boxes.

Full stage closes into the shallow groove for "The March of the Gladiators," another capital bit of dance staging, the girls all in Roman soldier costume, with shield and sword, and doing intricate march and arm drills. They line up for a pose while two gymnasts in gladiator costume do a first-rate routine of hand-to-hand feats, some with a novel slant in having a girl as top mounter in threesome balancing poses.

Then into the production splash of the Nero affair in a heavy palace set of many steps and fluted columns. Central spectacular idea is that it is a baccanalian revel, the dancing girls going into appropriately wild dances, led by Nina Polsley, most seductive of bacchantes, and Leonide Massine as the devotee of the god of wine. Carnival effect is elaborately worked up with the weaving of Bacchantes, Aphrodites and other incidentals of classic whoopee in dizzy stage pictures, all leading to the climax of Nero crashing the wild party and strumming on the harp while the stereopticon supplies the burning Rome effect.

That would be finale enough, but they cap it with a Ben-Hur chariot race, disclosed at the peak of the action by raising a centerpiece drop, with the galloping horses neck and neck in headlong rush.

Anyhow, an over-excessive effort at spectacular staging. *Rush.*

ENRIGHT

Pittsburgh, March 6.

Stage shows here lately have been an effective combination of vaude and presentation. Last few weeks, this site has been taking flash vaude acts, separating them into individual turns and then weaving them in and out of a couple of production numbers into a flashy whole.

Where before house had two outside acts at the most, with m. c. and line, now there's a flock of performers around. From out front it looks like the management's splurging heavily for talent. Only seems that way, though, but the results are there so that's all that matters.

This marks Brian McDonald's 3d week as m. c.. Local tenor seems to be catching on. He has lost much of the stiffness apparent at the start. With his musical comedy experience, McDonald is also working well in production numbers, which have been stopping the show here of late, unusual. They have a Broadway flavor, with countless specialties being tossed in before the line gals bow off in contrast to the usual procedure of permitting chorus on for a routine and then off, just to take up time and add a little s. a. to the affair.

Gracie Barrie, tiny blues singer, set for a month with Warners here, is at the Enright following a week at the Stanley. Doing just as well out here as she did downtown with the same numbers in addition to a spot with McDonald in "rain" number made up of a collection of rain songs.

Current flash act is Dave Harris and Co. Harris, with dead pan

Frankie with his hoke magic and sharpshooting. In addition, Harris has Pam and Peggy Garvin, boy hoofers, and a girl who gives a hot hootch in the finale, all separately but getting together for the curtain.

Jeanie Bushey and Ruth Miller, line girls, step out for specialties, latter in stiff toe dance. Next to closing. McDonald brought on Johnny Mitchell, house organist, with baby piano and tied things up with his "Chloe," a song that gives the m. c.'s pipes a real workout.

Picture "Body and Soul" (Fox), Mitchell organlog and Universal newsreel.

Biz fair. *Cohen.*

BRANFORD

Newark, March 6.

The new policy of putting more comedy into the Publix units and disregarding their sanctity got rather a jolt this week by having Wally Vernon leave for Philadelphia and rushing Benny Fairbanks here. Benny is all right, but he doesn't work particularly well as a comic. The Branford is completely sold on the plan of having a nut m.c. Further, the "personality girl" who draws well here got hurt, so the show came down largely to the unit.

But the old standbys, whom the long shows have repeatedly crowded out, got a chance and Harold Rieder at the organ got a fine reception. This time he read from the console or had flashed on the screen supposed letters addressed to him. Each one suggested a pop song. Asserting that there were too many requests he scrambled them by playing two lines or so from each song with no break. This brought the best singing of the show, which was not so strong as in the past. The pit leader, Gabriel Hines, put on "Rhapsody in Rhythm," which seemed to be Lizst's Hungarian. He led with his usual verve and the really fine orchestra was a pleasure.

Unit, "Imagine My Embarrassment," seems to run about the same as in New York, but must have been cut a little, including Benny Fairbanks. He does a long parody on "Dangerous Dan McGrew," said to have been written by Frank Webber of the orch. Band is in on this with absurd music cues and some gags. Gag has been done here often, but this one funnier than any yet tried. Benny crossfires with one of the O'Gormans and sings with Babe Kane. The O'Gormans have them screaming, altho it seems as if their routine is a little too stereotyped. The whole unit clicks. David Bines girls do toe stuff and in their last number the color changes on their dresses, finally dropping to one girl to a color, is striking.

Besides the feature, "My Past," (WB), a Pathe newsreel is backed up by the orchestra with the sound heard only in flashes. Noticeable are the trailers with announcements. These never get formalized, but are changed weekly. This time they are shown in red, while a red shifting to green prism effect on the screen is held through some of the picture parts. Good business Friday night. *Austin.*

PARAMOUNT, L. A.

Los Angeles, March 5.

"Paintin' the Town" unit fails to live up to its name. The paintin' business comes when a mixed team of black face comics take a fall off a scaffold. Any reference to the unit's title start and ends there. It's a rather bumpy affair.

Boyd Senter, Rice and Werner, Karavaeff and the Four Co-Eds are featured.

Opening has the Fred Evans Girls in a tap routine. Boyd Senter follows with eight minutes of horn and sax tooting. Senter's work is too long for a presentation. If cut in half and spotted later it's good. The unit has to start all over again after he finishes.

Karavaeff follows with a mixture of Russian and tapping. Plenty of class to his work and he scored heavily.

Rice and Warner next in their blackface bit, which means nothing.

Four Co-Eds, in featured spot, were the standout. Here's a neat picture house act, with both appearance and talent.

Girls would show to better advantage if singing without accompaniment of the orchestra, particularly for their "Little Red Drum," which is strictly a choral number.

Finale has the line in a skirt dance, with the 16 house girls posed in the background to fill up the stage.

Oscar Baum hustled the orchestra through "Castillian Impressions" for the prolog, with the Biltmore Trio, in for a return engagement, doing vocal interludes and the house line strutting a Spanish dance on the stage.

Con Maffie at the organ gets a few refrains out of the mob in his singing bee period. This time he announced that the corner newsboy, who is ambitious, has consented to sing a number. Up pops a song plugger with a couple of newspapers under his arm.

"Unfaithful" (Paramount) feature, with Par news clips rounding out the bill. Capacity business on first evening show Thursday. *Call.*

CHICAGO

Chicago, March 7.

When Ben Bernie signed up for a week at this town's ace de luxe theatre, he worried about the business he's going to do. It would have been wiser if he had spent some of that energy worrying about the routining of this act.

As presented, the band act is strictly for the rabid Bernie fans, for those who think he's just too wonderful. Bernie has built himself a local reputation recently through the success of the College Inn and the wire through WBBM. There's a sharp difference between the old maestro over the ether and the Bernie on the wide stage.

This act should not have been given a solo spot on a blank stage for 25 minutes. This is the band and the leader which should have been spotted right in with the stage show. As m. c. for the presentation, Bernie would have had the opportunity to display his sophisticated cracking style. Left alone, he shrinks somewhat.

Without the needed production Bernie is handicapped on this stage. His talk is the same, the music is the same as that dished out over the air, but without the intimate nature of the nite club and the radio speaker, it doesn't sound the same.

Bernie's band has 12 music men, Bernie as the flip leader, and Pat Kennedy, who only warbles and has the makings of being a fan club pash. Flaps who used to go for Paul Ash are now running a fever over the soft ballads as tenderly executed by M. Kennedy. That heart-felt tune, "Just a Gigolo," has established Kennedy in the hearts of local womanhood, and has made him copy for the town's columnists.

Bernie's is using a stage mike for announcing but it doesn't mean so much. Routine consists of a number of pop tunes, and includes the Bernie standards, such as "Lonesome Old Town." "King's Horses," from which much was expected, was delivered merely as another song.

One other attraction with the act was the colored quintet, known as Ben Bernie's Nephews. These lads have the ability of getting across on the basis of hot-cha. Without innate worth, they nevertheless manage to get an audience excited by giving 'em an overdose of hot-cha. They plunk guitars, stamp their feet, wave their arms, and shout inarticulately; and always make the audience believe it's great stuff.

Regular Publix unit, "Fountains of Melody," is the stage show, starring the Brems, Fitz and Murphy Brothers. Cut short to make time for the Bernie act.

"June Moon" (Par), feature. Business when caught at night show opening day was good.

Several draft horses of mighty girth were circling the loop with scarlet-coated riders as Ben Bernie's exploitation idea of the "King's 'Osses."

FISHER, DETROIT

Detroit, March 6.

Feeling picture house audiences are interested in something different, Publix has Du Karel as an added feature at the Fisher. Supposed to be the Reisman type of overture, Du Karel is being billed equal to an m. c. and the name acts. Billed over either in the ads. And the shouting is all about something that has been done before.

Opposition Fox has had symphonic jazz overtures in the same category as the Du Karel arrangements. Publix is content to bill this artist as something new. Du Karel is a fiddle player who plays well and, more than that, sells his playing. He has a romantic appearance for the women and plays a violin romantically with a good choice of selections. But his music, if new to this theatre, is not new to Detroit. As far as the audience reaction is concerned, it is a little different and quite colorful, especially the violin solo.

Overture is split into three parts. The a number, "You're Driving Me Crazy," the b number, solo by Du Karel. "The Nightingale," and the c number, "Digga, Digga Doo, Doo." The a and c numbers in a symphonic jazz arrangement are effective, and the b number a solo revealing Du Karel as a colorful fiddler. Whether this type of music for the overture will replace the symphony permanently is doubtful, especially in this house, where the attendance is made up of people whose tendencies, if any, are toward the better class of music and who appreciated the good symphonic music formerly played here.

Stage show is one of Eddie Weisfeldt's, built in Chicago. Eddie used to build a show here every week for the Fisher, but economy caused the move to Chi. He builds a show there every five weeks and supervises the local stage shows. This one is as good as most he built here and better than the average unit locally playing. Billed as "American Beauties" for no reason, it has Jack Waldron and Harriett, Three Rhythm Girls, Seven Whirlwinds, Three Muses and Carla Torney Girls.

Picture, "June Moon," with business fair. *Lee.*

ANITA STEWART (1)
Songs
12 Mins.; Full
58th St.

Anita Stewart mentioned at the finish of her act that this was the first time she has appeared on the stage with a brief exception last year when appearing in the west for Loew. Miss Stewart said she is on the speaking stage for experience for talkers.

Miss Stewart is not gaining any experience for talkers outside of her curtain speech and a short dramatic bit in the body of the turn. Remainder songs, which she sings in a rather pleasing high soprano voice, although at this house suffering from a cold.

Her former silent screen name may carry her around once. She has a pleasing personality and is a looker.

Girl pianist is unbilled and has plenty of ivory talent, disclosed while Miss Stewart is making a change. Miss Stewart sells special lyrics nicely in a straightforward simple style. Her diction is excellent and speaking voice reaches all corners of the house.

MONICA and ANN SKELLY and Co. (2)
Farce
17 Mins.; Full Stage (Special)
Coliseum

Monica and Ann Skelly several seasons ago used a railroad background. Their new act is more pretentious, written by Lester Lee and Charles Levinson. It's a step in the right direction, although one of those hippety-hop things that doesn't mean much in vaude, other than giving the girls a chance to talk, sing and dance.

Several scenes, one aboard a ship, where the sisters are looking for marriage prospects. They meet two boys, Bradleigh and Estes, and they must get married right away or lose out on their fortunes. They are brothers in the farce.

They marry and separate only to meet again in Paris where the girls affect French accent and mannerisms as a disguise. They didn't even fool the audience, although Ann Skelly by her clowning gave possibilities of showing progress in the comedienne class.

Not as effective as anticipated. Whole thing too thinly tossed together.

The Skellys work hard, display flashes of talent and look well. Ann now and then ekes out a legitimate laugh or two. The assisting boys get more on their dancing than anything else.

It's a turn that will do best in the neighbs.

At least the Skelly girls are trying and that's an asset. *Mark.*

TOLMAN and DAVIS
Singing Cowboys
5 Mins.; One
RKO, Los Angeles

This was the best of the four added acts to the RKO unit at the local stand.

Rather refreshing in their native Texan costume, the men had a more professional air than others among the local added starters. They sang with assurance and ease and registered nicely.

They don't do cowboy ballads in the strict sense of warbling about the wide open sage, etc., but slip in some standard ballads, getting them over in nice style. *Abel.*

Fruitless Auditions

(Continued from page 1)

a lot. I can do snake hips since I last seen you," says a girl who knows she has been laughed at.

Some of this bunch are so obviously rough just one glance is enough to condemn them, yet some are tough customers.

At a call the other day a burly roughneck presented himself.

Wanted to Know

"I don't want you," said the producer.

"And why don't you want me?" the individual growled.

"Because I can't use you. I want someone on the Jack Whiting type."

"And who's Jack Whiting?" the rough guy snarled.

"He's a performer, of course," was the answer.

"And who am I?" asked the rough bird ferociously.

"I don't know who you are. I can't use you."

"Say, listen, you," the roughneck said, edging forward, with a menacing look. The producer scampered and was thinking of calling the police, until a number of men hustled the fellow out of the theatre.

Hundreds answered this call. The crowds flooded the street outside the theatre, but out of all this mob not one person was chosen.

THE FROLICKERS (8) and COLLETTE SISTERS (2)
Band and Dances
21 Mins.; Full Stage
Palace (St. V.)

This is Art Landry's band, at the Palace for a second time this season, but without Landry at the stick or in the act. Closing a Palace bill that needed a far better finish, this band with a sister team added and probably comparatively outgrossing the band by plenty in the salary line, didn't look as good as it might.

Benefit of doubt is due the band in its position of mopper in a Palace off week, since it possibly would have appeared to more advantage in an earlier spot. But beyond the doubt is the fact that closing or anywhere else on a bill, 10 people in 21 minutes should deliver more than this Palace off-week closer.

The Frolickers are not as strong without Landry. Musically, perhaps, they remain as proficient, but stage band music nowadays needs showmanship up front. The unbilled leader in Landry's place is just a quiet chap in his conducting and brief straight work.

Just how badly the boys needed something or someone besides their music was disclosed in the rather desperate advancement of the comedian-drummer to the featured spot on the apron. This drummer, youthful in appearance, uses a somewhat hybrid and extremely forced Hebe dialect and style for comedy. He's the drummer, so to see him step out for laughs is a novelty at the start. When it commences to appear that he's taking up half the running time, the fun impression switches to something else and the fellow is transformed back into a drummer, with the audience suggesting by its manner that he can stay at the traps.

As a saving grace he exhibited added versatility in an almost legit dance, but too late.

Collette Sisters are recruits from the nite clubs and the last "Scandals." They are cute in appearance and lively in dancing, with only a series of backward rolls in one of three routines anywhere near meritorious. While the rolls are not exactly dancing, it's the cuteness that sells them, and their mode of dressing enhanced that asset.

Drummer joined the girls in the rumba finish for another comedy attempt that dropped dead. *Bige.*

AYRES AND RENE (7)
Dance Flash
15 Mins.; Full
Loew's Orpheum

Dance flash evidently built to show off the blonde girl who works with four boys in an opening Gaucho dance and returns for the finale in a dance finish with five men.

During the body of the act, a girl offers an accordion solo much too long and not too good, while a boy does a tap routine showing nothing new and finding tough going due to fast stepping way up ahead in the first part of the show. Two other boys, all unbilled, do a guitar and gourd number with "Lady Play Your Mandolin," which was washed overboard.

The featured girl is lithesome and graceful and is handled okay by the dark, tall boys, but 15 minutes of this is not good vaude. Ayers and Rene spotted in a real flash with plenty of talent to keep things moving while they are off stage, perhaps would be okay.

MULLEN SISTERS (4)
Songs
9 Mins.; One
Academy

Pleasing vocal harmony by a femme quartet, of the type that is becoming familiar. Same as that used by the Brox and Giersdorf Sisters, only here the vocal arrangement is increased by an additional member.

Straight harmony predominates, girls using pops. Have a nice delivery of the theme, "Beyond the Blue Horizon," from Par's "Monte Carlo."

Stray from the harmony once. One girl takes to the violin, with another accompanying at the ivories, and later warbles the chorus of the same song.

FORUM BOYS
Songs
13 Mins.; One
Audubon

Four colored men in songs. The foursome was formerly with a flash act, "Southern Gaieties."

Nothing modernistic in material. Some character stuff, one a Chink impression and the other Spanish, enabled the men to work in some comedy.

Voices blend advantageously, although singing prowess nothing exceptional. Songs varied, with no attempt at solo work. Did well at this house. *Mark.*

TYLER and ST. CLAIRE
Xylophonists
5 Mins.; One
RKO, Los Angeles

Mixed team with double and quadruple hammers on a fancy double xylo. Usual surefire pops.

Both need wardrobe attention. *Abel.*

EDDIE LEONARD (9)
Minstrelsy
23 Mins.; Three
81st St.

There's a place in vaude for an act of this type and Eddie Leonard has retained an enthusiastic following, but something should be done to accelerate the first 10 minutes; after that the numbers take care of themselves.

Nine boys, seven in blackface and two in tan, compose the backing for Leonard. Specialties are by a pair of hoofers, fair, and a solo on an odd-shaped mandolin by one of the two banjoists. This incorporates the best features of a familiar routine used by Bernardo de Pace.

Leonard finally goes into "Roly-Boly Eyes" and the audience responded instantly. From there he had everything his own way, including "Ida" to a big hand. This concluded and the travelers closed in, but when caught the minstrel did two encores, "Ol' Man River" and "Sing, You Sinners," and from the applause could have continued.

Others could learn a lot from studying Leonard's system of planting the next melody in an audience's mind. Leonard's voice seemed off at first, but he sold the familiar airs with ease.

3 KEENA SISTERS
Songs
11 Mins.; One
Loew's Orpheum

Although looking very youthful, these three girls have been around vaude stages for quite some time. "Variety" review of 1920 speaks of double soft-shoe dancing and kicking and added that neither of them has any semblance of a singing voice.

Time has changed and so have the girls. Dancing is out of their offering, and three-part harmony is featured throughout with pleasing effect. Not big voices, but they blend well and nary a poop poop a doop, which almost classes them as different.

Piano is used for one number, comedy ditty, which was put over by two in fair style. Act would be much faster getting on without the piano, which should be tried.

WEBB AND DOUGLAS CO. (4)
Comedy, Dancing
17 Mins.; One and Full
Loew's Orpheum

Harry Webb, formerly of Webb's Entertainers, and Milton Douglas, who had his own act but later was booked on the same bills with Webb as a combination, have put on just one turn this time and it boils over with hoke. Webb starts out as the stooge in a box and annoys Douglas for seven minutes and plenty of laughs, some legit and others on blue stuff. The finish of this brings Douglas to a solo song and dance that let the proceedings down in the cellar. Two girls in hokey makeup enter with the act going to full. They do a repetition of talk bit, paced by Douglas for fair returns. Webb in his white face and big suit, carrying a sax, works the heel plate gag and leans way over into the pit. This seemed a novelty here and scored.

Plenty of hoke from there on with one girl doing an eccentric tap and the whole idea concluding in revolver shots and a chase.

EDDIE MACK'S STEPPERS (6)
Dancing
6 Mins.; Two
RKO, Los Angeles

Mixed stepping sextet opening in ensemble and then splitting into three sets of specialty doubles. Latter include a stair routine, waltz clog and the final duo for a "Strutter's Ball" getaway. Finale is back to ensemble.

Stuff is varied and clicks for the grade. All nice, fresh-looking youngsters, with one end girl an especially nifty personality.

Eddie Mack is probably their dance master's monicker, and none distinguishes himself to warrant the solo distinction. *Abel.*

HARMON and SANDS
Songs and Chatter
14 Mins.; One
86th St.

After trying it as a single, Josephine Harmon has rejoined Georgia Sands, and they look set for another swing around the circuit.

Not a smash act, but well written and full of appropriate witticisms. These girls open quietly and build as they go along, with Josephine holding the comedy burden and Georgia supplying the pulchritude at the piano.

They work smoothly together and are far better tandem than alone. No. 2 when caught and a cinch in that position.

2 ZAROS
Roller Skaters
3 Mins.; Three
RKO, Los Angeles

Almost rank amateurs on rollers, and scared to boot, although one is more self-possessed than his blond partner.

They just managed through three minutes of fairish roller whirling. *Abel.*

Variety Bills

NEXT WEEK (MARCH 14)
THIS WEEK (MARCH 7)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (14)
McLellan & Sarah
B Egan & R'h'ds
J Harold Murray
(Others to fill)
(7)
E Theordore & N'le
Fred Keating
Karyl Norman
Ben Blue
The Revelers
Lita G Chaplin
Mitchell & Durante
Collette Sis Co
Chester
1st half (14-17)
Burke & Durkin
Eddie Leonard
(Two to fill)
Forum Boys
Wylie & Young
B Sweet Co
Fisher & Hurst
Doc Baker Co
Hippodrome (14)
Larimer & Hudson
Cookie Bowes
5 Yellow Jackets
Talent & Merit
Frank Richardson
Harry Delmars Rev
(7)
Samaroff & Sonia
El Cleve
Con Colleano Co
R Hughes & Pam
Youngsters of Y't'd'
Phil Cook
Burns-Allen

EDDIE STANLEY
M. C. and Next to Closing
RKO Kenmore and 81st Street Theatres
THIS WEEK

2nd half (18-20)
Zelda Bros
Nash & Fately
Olsen & Johnson
(One to fill)
2nd half (11-13)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
Coliseum
1st half (14-17)
Edith Bow
Dorothy Stone
Bob Murphy
(Two to fill)
2nd half (18-20)
Wells & 4 Fays
Smith & Dale
(Three to fill)
2nd half (11-13)
4 Kadex
Tyler Mason
Leatrice Joy
Ward & Van
Ann Pritchard Co
81st St.
1st half (14-17)
Bruno Weiss Co
Carleton & Ballew
Sinclair & Ford
Barbara Newberry
Phil Cook
2nd half (18-20)
Wilson Kepple & B
Rudell & Dunigan
Harry Kahne
Wm Edmunds Co
Rae Samuels
2nd half (11-13)
Rubio Sis
Jules & J Walton
E Stanley & V Rae
Bernice Claire
Billy Glason
86th St.
1st half (14-17)
Lander Bros Co
(Three to fill)
2nd half (18-20)
Jules & J Walton
Dorothy Stone
Bob Murphy
(One to fill)
2nd half (11-13)
Serlaney Tr
Johnny Hyman
Schooler & Carr
Wilton & Weber
Roxy Gang
58th St.
1st half (14-17)
Bob Nelson
Chaney & Fox
Sammy Cohen
Pepito
2nd half (18-20)
Feats of 4
Joe Young Co
Piccianni Tr
Jefferson
1st half (14-17)
Fischer & Hurst
Roth-Shay
Joie & J Walton
Gus Van
(Three to fill)
2nd half (18-20)
H Naurot Co
Johnny Farrell Co
Vogues of 1931
Jack Flynn Co
Leatrice Joy
Lander Bros Co
2nd half (11-13)
Wilson-Kepple & B
Mack & Wright
Candreva Bros
Sullivan & Higgins
Wilson Bros
Gus Edwards Rev
Royal
1st half (14-17)
Seror Twins
Zingone
Ulis & Clark
El Cleve
Jimmy Burchill Co
Bert Walton
2nd half (18-20)
T DeOnzo Co
Edythe Bow
Burns & Kaye
Pepito
Eddie White
2nd half (11-13)
Alexander Bros & E
Cowan & Gray
Gene Sheldon
Joe Young Co
Spider's Web
BROOKLYN
Albee (14)
La Belle Pola
Raynor Lehr Co
Monica & A Skelly
Sylvia Clark
W Osborne Orch
(7)
Chinese Collegians
Joe May & Dottie
Randall & Watson
Rae Samuels
Wm & Joe Mandell
Flushing
1st half (14-17)
Wilton & Weber
Pickard's Co
Patricola
(Two to fill)
2nd half (18-20)
Eva Clark
(Four to fill)
2nd half (11-13)
Wan Wan San Co
Ross & Bennett
Billy Farrell Co
Ruth Roland
Bob Murphy

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Pickard Syncop't's
Miss Patricola
2nd half (11-13)
Piletto
P'mrose Seamon Co
Fortunello & C'r'l'o
Newberry & Holb'k
McLallen & Sarah
Fordham
1st half (14-17)
Wells & 4 Fays
Faber & Wales
Smith & Dale
(Two to fill)
2nd half (18-20)
Tyler Mason
Pop Cameron Co
Shaney & Fox
(Two to fill)
2nd half (11-13)
Larimer & Hudson
Grace Johnson
Hickey Bros
Jack & K Spangler
J Harold Murray
Franklin
1st half (14-17)
Young Kam Tr
Carney & Frazer
McGrath & Deeds
D Ferguson Co
Smith & Hart
J Herbert's Rev
2nd half (18-20)
Geo Herman
Mickey Feeley
Marguerite & Gill
Coughlin & Lyons
Vincent Lopez Co
2nd half (11-13)
7 Trojans
Kenmore
1st half (14-17)
Wilson Kepple & B
Rudell & Dunigan
Harry Kahne
Wm Edmunds Co
Rae Samuels
2nd half (18-20)
Bruno Weiss Co
Carleton & Ballew
Sinclair & Ford
Newberry & H'l'b'k
Phil Cook
2nd half (11-13)
Zelda Bros
Nash & Fately
B Raines & Young
Dick Henderson
Eddie Leonard Co
Madison
1st half (14-17)
Zelda Bros
Nash & Fately
Olsen & Johnson
2nd half (18-20)
Burke & Durkin
Eddie Leonard
(Two to fill)
2nd half (11-13)
The Dakotas
Talent & Merit
Raynor Lehr Co
Babe Egan Co
AKRON, OHIO
Palace (14)
The DeToregoes
Sidney Page Co
Aunt Jemima
Joe & P Michon
(7)
Evans & Mayer
Fox & Curtis
Pasquali Bros
Small Bros & H's
ALBANY, N. Y.
Keith's
1st half (14-17)
Noree Co
Don Galvin
Ross & Bennett
Chas Withers Co
2nd half (18-20)
El Cleve
Brennan & Lodge
(Two to fill)
2nd half (11-13)
Van Cello & Mary
Hope Vernon
Ulis & Clark
F & M Britton
ATLANTA, GA.
Keith's (14)
Meyers Lubow & R
Raymond Baird
Loring Smith
Roy Sedley
(7)
Thaleros Circus
Rome & Dunn
Vercelle Sis
Joe Marks
BALTIMORE, MD.
Keith's (14)
4 Nelsons
Hite Kenny & C'y
Senna & Dean
Billy Glason
Our Gang Kids
Joe E Howard Co
Chesleigh & Gibbs
Diaz & Powers
(7)
Hubert Dyer Co
Ewing Eaton
Rudell & Dunnigan
W Osborne Orch
Dora Maughn
Keo Taki & Yoki
Dooley & Sales
Robins 3
BOSTON, MASS.
Keith's (14)
Kanazawa Japs
Johnny Hyman
Seeley & Fields
Frank Conville
Carrying On
(7)
LaBelle Pola
Danny Small
H Langdon & Co
Patricola
Sunkist Ed Nelson
BUFFALO, N. Y.
Hippodrome (14)
Living Jewels
Phil Rich Co
Marion Sunshine
Larry Rich Co
(7)
Monroe Bros
Tommy Evans
Ann Suter
Vanessi Co
Lou Cameron Co
5 Honey Boys
Rin Tin Tin
(Three to fill)
(7)
Lois Tores & Co
Russell & Fields
Varieties
'Smiling' McConnell
Jones & Rea
Wallace's Lions
KANSAS CY., MO.
Mainstreet (14)
Hap Hazard
Frank Devoe
Joe Besser Co
Ross Wyse Jr
(7)
Large & Morgner
Victor Oliver
Irving Edwards
20th Century Rev
LINCOLN, NEB.
Stuart (14)
DePace Co
Zelda Santley
(Two to fill)
(7)
Johnny Perkins
Ruth Petty
Peggy Moore Co
Markel & Faun
LOS ANG'L'S, CAL.
Keith's (14)
Olympia's Winners
Bob Hope Co
CEDAR RPDS., IA.
1st half (14-17)
Worthy & T'pson
Eddie Miller Co
The Champion
2nd half (18-20)
Mills & Shea
Ryan & Noblette
Melody Parade
2nd half (11-13)
Alice & S Lamont
Leon Navara
Naomi Morton Co
CHICAGO, ILL.
Palace (14)
Southern Gaieties
Roy Rogers
Morris & Campbell
Violet Carlson
Signor Friscoe
(7)
Dance Aristocrats
R Huling & Seal
Adelaide Hall Co
Maddox & Clark
Herb Williams
CINCINNATI, O.
Keith's (14)
Serge Flash
Ted & Al Waldman
Casa & Lehn Co
Dr Rockwell
Gliding Glubbers
(7)
Southern Gaieties
Roy Rogers
Morris & Campbell
Violet Carlson Co
Signor Friscoe Co
CLEVELAND, O.
Palace (14)
Dance Aristocrats
Ray Huling Co
Adelaide Hall Co
Maddox & Clark
Herb Williams
(7)
Don Valerio
Lottice Howell Co
Walter Walters
Kitty Doner
Stewart & Lash Co
105th St. (14)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
(7)
Michon Bros
Aunt Jemima
De Toregos
Sidney Page
DALLAS, TEXAS
Keith's (14)
Harum & Scarum
Ruth Ford
The Ingenues
(7)
3 Shades Brown
Colleano Family
Peter Higgins
Jack Usher
DAVENPORT, IA.
Orpheum
1st half (14-17)
Alice & S Lamont
Leon Navara
Naomi Morton Co
2nd half (18-20)
Worthy & T'pson
Eddie Miller Co
The Champion
2nd half (11-13)
The Wranglers
DePace
Ada Gordon Co
Murray & Allen
Jane & Kath Lee
Al K Hall
(7)
Llazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
LOUISVILLE, KY.
Keith's (14)
Krugel & Robles
Kitty Doner
Eddie Borden Co
Sandy Lang Co
(One to fill)
(7)
Pat & W Levola
Broadus Erle
Hooper & Gatchett
Rin Tin Tin
Lang & Haley
Leavitt & Lock'ood
MADISON, WISC.
Orpheum
1st half (14-17)
Radio Texans
Sam Hearn
Carl Shaw Co
2nd half (18-20)
5 Hot Shots
Brooks & Rush
Chris Charlton
2nd half (11-13)
J & B Cavanaugh
Emil Boreo
Stanley Twins
MEMPHIS, TENN.
Orpheum (14)
Poodles Han'ford Co
Harry F Welch
O'Dunn & Daye
Bomby Co
(7)
Maxine & Bobby
Henry J Kelly Co
4 Peaches & A Jay
Harry J Conley Co
MILWAUKE', WIS.
Riverside (14)
Christenson Br Co
Paul Kirkland
York & Marks
Joe Termini
Al B White Co
(7)
James Evans
Donovan & B Co
Weaver Bros & E'y
The Home Folks
NASHV'LE, TENN.
Princess (14)
Maxine & Bobby
Henry J Kelly Co
Harry J Conley Co
4 Peaches & J
(7)
Sandy Lang & Co
5 Honey Boys
N Lockford Co
Bob Robison
NEWARK, N. J.
Keith's (14)
Pall Mall
Hickey Bros
Chinese Collegians
(Two to fill)
(7)
Phylis Rae 8
Empire City 4
F X Bushman Jr
Helen Lynd
Hal Sherman
N. ORLEANS, LA.
Keith's (14)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
(7)
Meyers, Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
2nd half (18-20)
Rubio Sis
Fields & Georgie
Karyl Norman
Burns & Allen
2nd half (11-13)
Vogues of 1931
O'Brien & Hewitt
Sinclair & Ford
May Wirth Co
SEATTLE, WASH.
New Orpheum (14)
Audrey Wycoff Co
Galla Rini Co
Billy Kelly Co
3 Swifts
(7)
Bert Nagle Co
Devito & Denny
Joseph Regan
4 Ortons
S. BEND, IND.
Palace
1st half (14-17)
5 Hot Shots
Brooks & Rush
Chris Charlton
2nd half (18-20)
Osaki Boys
Clyde Hager
Girls from Ton'l'nd
2nd half (11-13)
Radio Texans
Sam Hearn
Carl Shaw Co
ST. LOUIS, MO.
Keith's (14)
Large & Morgner
Victor Oliver
Frances White
Irving Edwards
20th Century Rev
(7)
McCann Sis
Les Gellis
Gloria Foy Co
Dr Rockwell
The Merediths
2nd half (18-20)
N Lockford Co
Lottice Howell
Leavitt & Lockw'd
Bob Robison
2nd half (11-13)
5 Hot Shots
Brooks & Rush
Eddie Borden Co
Chris Charlton
FT. WORTH, TEX.
Keith's (14)
Doris Girton
Rita Gould
White & Manning
Britt Wood
(7)
Harum & Scarum
Ruth Ford
The Ingenues
HOUSTON, TEXAS
Keith's (14)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(7)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
IND'APOLIS, IND.
Lyric (14)
Piletto
Davis & Larue
Jennie Goldstein
Joe Young Co
2nd half (18-20)
Frank Dobson Co
Ward & Van
Seed & Austin
2nd half (11-13)
Chappelle & C'rlton
Reynolds & White
Mullen Sis
Harry Hirshfield
4 Camerons
PORTLAND, ORE.
Orpheum (14)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
(7)
Gilbert Bros
Jean Boydell
Art Frank Co
ROCHESTER, N.Y.
Keith's (14)
Betty J Cooper Co
Medley & Duprey
Cardini
Charlie Foy Co
(7)
Jack Sidney
Gaudsmith Bros
Venita Gould
Bobby Pinkus
ROCKFORD, ILL.
Palace
1st half (14-17)
J & B Cavanaugh
Emil Boreo
Stanley Twins
OAKLAND, CAL.
Orpheum (14)
Kikutas
Melino & Davis
Gallo & Tisen
Joe Browning
(7)
Olympia's Winners
Murray & Allen
J & K Lee
Al K Hall
OKLA. CY., OKLA.
Liberty (14)
Wilfred Du Bois
Lubin, Larry & An'
Impromptu Rev
Hal Jerome
(7)
Doris Girton
Rita Gould
White & Manning
Britt Wood
OMAHA, NEB.
Orpheum (14)
Cherry Blossom & J
Stone & Lee
Bobby May
Yorke & King
(7)
Hap Hazard
Frank Devoe
Joe Besser Co
Ross Wyse Jr
PATERSON, N. J.
Keith's
1st half (14-17)
Vogues of 1931
Davis & Larue
Jennie Goldstein
Joe Young Co
2nd half (18-20)
Frank Dobson Co
Ward & Van
Seed & Austin
2nd half (11-13)
Chappelle & C'rlton
Reynolds & White
Mullen Sis
Harry Hirshfield
4 Camerons
PORTLAND, ORE.
Orpheum (14)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
(7)
Gilbert Bros
Jean Boydell
Art Frank Co
ROCHESTER, N.Y.
Keith's (14)
Betty J Cooper Co
Medley & Duprey
Cardini
Charlie Foy Co
(7)
Jack Sidney
Gaudsmith Bros
Venita Gould
Bobby Pinkus
ROCKFORD, ILL.
Palace
1st half (14-17)
J & B Cavanaugh
Emil Boreo
Stanley Twins
ST. PAUL, MINN.
Orpheum (14)
Home Remaine
Major Sharp & M
Nat Mills & Bobby
Dave Apollon Co
(7)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
SYRACUSE, N. Y.
Keith's (14)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(7)
Cardini
Chas Foy Co
Medley & Dupree
Betty J Cooper Co
TACOMA, WASH.
Keith's (14)
Bert Nagle Co
Devito & Denny
Joe Regan
4 Ortons
(7)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
TOLEDO, OHIO
Keith's (14)
Pasquali Bros
Fox & Curtis
Small Br & Hayes
(7)
Joe Termini
Paul Kirkland
Al B White
Kennedy Sis
TORONTO, CAN.
Hippodrome (14)
Mnoroe Bros
Tommy Evans Co
Ann Suter
Vanessi Co
Bob Hope Co
(7)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co
TRENTON, N. J.
Keith's (14)
Samaroff & Sonia
Frank Chapman
Millard & Marlin
Youngsters of Y't'y
(7)
Lee Twins
Clyde Hager
Karyl Norman
Francis & Wally
H Delmar's Revels
Ray Vaughn
TROY, N. Y.
Keith's
1st half (14-17)
Rubio Sis
Fields & Georgie
Karyl Norman
Burns & Allen
2nd half (18-20)
Noree Co
Don Galvin
Ross & Bennitt
Chas Withers
2nd half (11-13)
Hart, W'stone & P
Morgan & Stone
Frank Conville
Carrying On
UNION HILL, N. J.
Keith's
1st half (14-17)
Carter Bros & Co
Leatrice Joy
Ward & Van
2nd half (18-20)
Piletto
Davis & Larue
Geo Libby Co
Wilton & Weber
2nd half (11-13)
5 Yellow Jackets
Kirby & Duval
Pat Rooney & Son
VANCOUVER, B.C.
Keith's (14)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(7)
A Wycoff Co
Galla Rini & Co
Billy Kelly Co
3 Swifts
W. PLAINS, N. Y.
Keith's
1st half (14-17)
Ada Kaufman Ens
Starr & Jenkins
Bobby Jackson
(Two to fill)
2nd half (18-20)
Ada Kaufman Ens
3 Adams Sis
Green & Clifford
Dick Henderson
Bobby Jackson
BROOKLYN, N. Y.
Fox (6)
'Way B'ck When' I
Chas Irwin
3 Bennett Bros
Carla Torney Co
6 Am Belfords
Arthur Turally
Madeline Du Val
"East Lynne"
Paramount (6)
Borrah Minnevitch
Vox & Walters
Douglas Stanbury
Dorothy South
Maureen & Sonny
"Unfaithful"
BOSTON, MASS.
Keith's (7)
Harry Langdon
Miss Patricola
Eddie Nelson
Danny Small
La Belle Pola
"Millie"
BUFFALO, N. Y.
Buffalo (7)
"3 of a Kind"
Jack Crawford
Hal Neiman
Max Co
Grace Bowman
George Prize Co
Riley & Comfort
Fred Evans 3
3 Midnight Stepp'rs
"Honor Among L"
Hippodrome (7)
Miss Vanessi
Ann Sutter
Tommie Evans
F & E Monroe
Bob Hope
"Finn & Hattie"
CHICAGO, ILL.
Chicago (6)
'F'ts of Melody"
Ben Bernie Bd
Brems F & M Bros
M'Quarrie H'rp Ens
Darlene Walders
Gladys St John
A K Foster Girls
"Body & Soul"
Oriental (13)
"Knick Knacks"
Duke Ellington Bd
Jerry's Baby Gr'ds
Hector Co
Lightn'r & R'scella
Merriel Abbot Girls
'Conquering Horde'
Paradise (13)
"Sketches"
Mark Fisher Bd
Walter Hiers
Uyeno Japs
Merrick & Allen
Easter & Hazelton
"Fair Warning"
Mastbaum (7)
"Forward March"
Ritz Bros
Bemis & Brown
6 Galenos
Tapping 6
Master Boden
Teddy Joyce
"Gentlemen's Fate"
PITTSBURGH, PA.
Enright (7)
"Hulla Balloo"
Brian MacDonald
Gracie Barrie
Dave Harris Co
"Body & Soul
Penn (7)
Benny Davis
Jackie Heller
V & B Elson
Marguerite & Leroy
Duke McHale
The Ryans
"Easiest Way"
Stanley (7)
'Romantic Knights'
Dick Powell
Leon Janney
Ray Bolger
Olga Steck
"East Lynne"
PROVID'NCE, R. I.
Fay's (7)
Geo Niblo Co
J Burchill's Co
5 Campbells
The Warners
Franklyn & Clarke
'The Right of Way'
2nd half (11-13)
Ada Kaufman Ens
Nathan Br & Judy
Fleurette Jeoffre
Bayes & Speck
Bobby Jackson
WINNIPEG, CAN.
Capitol (14)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
(7)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
YONKERS, N. Y.
Keith's
1st half (14-17)
Chappelle & C'lton
Frank Dobson Co
Nona Claire Co
Brennan & Lodge
Piletto
2nd half (18-20)
Young Kam Tr
Ulis & Clark
Maronne & Lacoste
Ted Cook
Ben Blue Co
2nd half (11-13)
Gleason & Allen
Roth & Shay
Rickard & Gray
Drifting High
F Richardson
YOUNGSTOWN, O.
Keith's (14)
Stevens Nelson & S
McCormick Swan, L
Walter Walters
Bernice Claire
Harry Burns Co
(7)
Larry Rich Co
Living Jewels
Phil Rich Co
Marion Sunshine

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Bobby Earle, Billy Calhahan

Joe WESTON and LYONS Collette
NOW FEATURED WITH FANCHON & MARCO IDEAS
Utica "Dispatch" said: "Weston and Lyons have act of show stopping variety."
Next Week, FOX, Springfield, Mass.

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NIGHT CLUB 52ND STREET, NEAR 7TH AVENUE, NEW YORK
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MASTER OF COMEDY
SIDNEY PAGE
This Week RKO Cleveland
Personal Direction, O. L. OZ

Loew

NEW YORK CITY
Boulevard
1st half (14-17)
Maximo
Tucker & Smith
Jack Donnelly Co
(Two to fill)
2d half (18-20)
Lenzen & Zelig 3
McGrath L & A
McGrath & Deeds
Bosch Radio Bd
(One to fill)
Capitol (14)
Wilbur Hall
Bert Frohman
D & E Barstow
Lomas Tr
Bert Faye
National
1st half (14-17)
Lenzen & Zelig 3

Picture Theatres

NEW YORK CITY
Capitol (6)
"Novelettes"
Barto & Mann
The Kemmys
Eva Ivey
Vivian Faye
Tanglefoot
Hale Girls
"The Easiest Way"
Lambert Ballet
Irving Aaronson Or
Tivoli (13)
'Blue Book Blues'
Red Donahue Co
Ferrall & Dewees
Beth Pitt
Margery Reed
Lambert Ballet
"Devil to Pay"
3 Keena Sis
Dalton & Craig
Sid Lewis Co
Irene Vermillion
2d half (18-20)
Rubin Fam
Ford & Little Fords
Fred Pisano Co
Masters & Grayce
Mona Claire Rev
Orpheum
1st half (14-17)
Zastro & White Co
Miller & Keller
Goss & Barrows
Stan Kavanaugh
BALTIMORE, MD.
Loew's (14)
Jules Howard Co
Bob Hall
King King & King
BAY RIDGE, L. I.
Loew's
1st half (14-17)
Ford & Little Fords
Hibbitt & Hartman
Lane Osborn & C
(Two to fill)
2d half (18-20)
3 La Moures
Geo McClennon
Dalton & Craig
Amerique & Neville

Baby **ALEXANDER SISTERS** Gertrude
HEADLINING
FANCHON & MARCO 'TOPICAL TUNES" IDEA
Week March 13, Fox, Detroit

Paramount (6)
"Westward Ho"
Paul Ash
Mrs Riley Co
Queen Queen & Q'n
Lone Pine Rangers
Kary Emmy's Pets
"Unfaithful"
Roxy (6)
"Impressions of R"
Maude Runyon
Bob Ripa
Leonide Massine
Nina Pols'ey
Alfred Lewis
M Vodnoy
Nicholas Daks
George Kiddon
Val Gueral
Felix Kolb
'Don't Bet on W'n'
Uptown (13)
"Shaking Blues A"
Al Kvale Bd
Gilda Gray
Joseph Griffin
Ray & Harrison
Lambert Ballet
"Devil to Pay"
CLEVELAND, O.
State (7)
Gordon & Kingston
Eileen Dougal
Wally Sharples
Dale Sis
Chas Taye
Al Tyter
Hole Co
"Honor Among L"
DETROIT, MICH.
Fisher (7)
"Am Beauties"
Bob Nolan
Waldron & Harriet
3 Rhythm Girls
7 Whirlwinds
3 Musical Muses
"June Moon"
Fox (7)
"The Dance" U
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Roland
Dave Robel
Sunkist Beauties
"East Lynne"
Michigan (7)
Rudy Vallee
Charlie Crafts
"Royal Family"
MIN'POLIS, MINN.
Minnesota (14)
"F'ts of Melody"
Brems F & M Bros
McQu'rrie H'rp Ens
Darlene Walders
Gladys St John
A K Foster Girls
NEWARK, N. J.
Branford (7)
Babe Kane
D & J O'Gorman
Alfred La Tell
Sammy Krevoff
Bines Tr
"My Past"
PHILADELPHIA
Earle (7)
"Drag on the D"
Gene Dennis
Jay Mills
Harris & Van
Bosch Radio Bd
2d half (18-20)
Pichianni Tr
Grace Doro Co
Bob La Salle Co
Lovejoy Dancers
(One to fill)
Paradise (14)
Castleton & Mack
Cecil Graham
4 Kemmys
State (14)
Herbert G & Vic
Maxine Lewis Co
Dick Henderson
Lights & Shadows
Barto & Mann
(One to fill)
BOSTON, MASS.
Loew's (14)
Monroe & Grant
Sonny O'Brien
Marty May
A Friedland's Co
(One to fill)
BUFFALO, N. Y.
Loew's (14)
Bert Gordon Co
Eileen Dougall Co
Wally Sharples Co
Wesley Eddy
CLEVELAND, O.
Granada (14)
Jans & Whalen
Rosette & Luttman
Betsy Rees
Toma Genaro

BUY NOW
Managers Know That
JACK POWELL
Is Unique and Extraordinary
So Say LEDDY & SMITH

BROOKLYN
Gates Ave.
1st half (14-17)
De Costa & Gridley
Paul Sydell & S
McGrath L & A
Wilson Bros
Swan & Lewis Rev
2d half (18-20)
Tremaine & Charlelle Sis
Joe Phillips Co
Rian James
(One to fill)
46th St.
1st half (14-17)
Rubin Fam
Geo McClennon
Masters & Grayce
Elton Rich Co
(One to fill)
2d half (18-20)
Earle & Jerome Sis
Paul Sydell & S
G & M Eline
Tucker & Smith
Berk Floyd & Saun
Metropolitan (14)
Fortunello & Cirill
B Farrell & Dad
WOR Rambles
Jay C Flippen Co
Ted Adolphus Or
Pitkin
1st half (14-17)
Lovejoy Dancers
Foy Foy & Foy
Berry Bros
Pichianni Tr
(One to fill)
2d half (18-20)
Wilson Bros
Ruth Roye
J & K Spangler Co
(Two to fill)
Valencia (14)
Ted Lewis Co
ASTORIA, L. I.
Tri-Boro
1st half (14-17)
6 Galenos
Bob La Salle Co
Rale Ellis & La R
(Two to fill)
2d half (18-20)
Berry Bros
Stan Kavanaugh
T Monohan Co
(Two to fill)
COLUMBUS, O.
Loew's (14)
Benny Davis Co
J'RS'Y CITY, N. J.
Loew's (14)
Ted Claire
Jack Powell
Aileen Clark
3 White Flashes
Skating Bear
Martha Claire
MONTREAL, CAN.
Loew's (14)
6 Sailorettes
Jerome & Ryan
Leon & Dawn
Harry Holmes
Marcellus Dancers
NEWARK, N. J.
Loew's (14)
4 Bards
Myrtle Boland
Novello Bros Co
Carney & Jean
Emerton's Di'm'nds
PITTSBURGH, PA.
Loew's (14)
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jones Prebble
ROCHEST'R, N. Y.
Loew's (14)
Harry Rose
Denno & Rochelle
Lee Lee Lee & Lee
Condos Bros
Margie Green
SYRACUSE, N. Y.
Loew's (14)
Collins & Petersen
Jack Randall 6
Gruber's Oddities
W'SHINGT'N, D. C.
Loew's (14)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
YONKERS, N. Y.
Loew's
1st half (14-17)
McGrath & Deeds
Earle Dewey Co
Buck & Bubbles
(Two to fill)
2d half (18-20)
Kawana 3
Moore & Pal
Zastro & White Co
(Two to fill)

A DARLING
FROM
DANCELAND
VIVIAN FAYE
Capitol—NOW
Dir.: LEDDY & SMITH

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (12-16)
'Way Back When' I
Charles Irwin
3 Bennett Bros
Carla Torney Girls
6 Am Belfords
Arthur Turelly
Madeline DuVal
Audubon
2d half (17-19)
'Way Back When' I
Charles Irwin
3 Bennett Bros
Carla Torney Co
6 Am Belfords
Arthur Turelly
Madeline DuVal
ATLANTA, GA.
Fox (12)
"New Yorker" I
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Joe Rose
Dorothy Bartosh
Phyllis Du Barry
Sunkist Beauties
BRIDGEPORT, CT.
Fox Poli (12)
"Enchantment" I
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
BROOKLYN, N. Y.
Fox (12)
"Doll Follies" I
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
R Loomis Dancers
Doyle & Donnelly
DETROIT, MICH.
Fox (12)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Beauties
BUTTE, MONT.
Fox
2d half (14-15)
"Prosperity"
Lucille Page
Jack La Vier Co
Danny Beck
Harris & Daniels
Sunkist Beauties
FRESNO, CAL.
Wilson
1st half (12-14)
"Moroccan" Idea
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Dare
Hassan's Co
Ferdna
Eva Nightingale

(Continued on page 71)

BOOZE FROM SALOON TO SPEAK AND HOME

Women in "Ten Nights in a Bar Room" are an unhappy lot, doomed to wait at home in drab wrappers for the return of drinking, fighting men-folk. That was life before the speakeasy. Now they never come home. But women no longer wait at home. They know some speakeasies, too.

From the tiniest tot to the oldest hag "Ten Nights'" women feel the curse of drink. Little Mary, suffering from a mysterious complaint. Her illness is never diagnosed, but the poor child grows frail and frailer, rising from a sick bed only to make frequent trips to the corner saloon. Though Mary's story is that she is looking for her Daddy, we of an older generation wonder if she maybe didn't inherit the Morgan taste. But there, there; little Patty Lou Lynd, who earns her salary as Mary, is more to be pitied than boo-zed.

The ingenues — a film with so great a moral would have two—could not rely on plain, ordinary dresses to interpret superiority to the spirit of free lunch. Their frocks must be ruffled of purest organdy, velvet bows and rosebuds occupying every available space. Sweet expressions must be haloed by fluffy coiffures, hair hats worn far back on the head or drooping shyly from the wrist. Their's is no mistaken identity.

Older women, wife and mother respectively of Joe Morgan, suffer most. Theirs to cook and sew and wait, knowing well "a Morgan never won a bout with whiskey." As though life weren't bad enough, they must add flowered kimonos and voluminous aprons to their misery.

Far from rejoicing over Prohibition's theoretical slaying of Demon Rum, women who see "Ten Nights in a Bar Room" may be grateful to the Volstead Act for having brought drinking, out of the saloon, into the speakeasy and the home.

GRATITUDE

Not for Ruth Chatterton's Bare Back in Pajamas

Sometimes Ruth Chatterton fans get a little worried at the cruel treatment she is made to suffer in pictures. But Ruth Chatterton knows what she's about. Nobody ever lost an audience by sticking to Virtue Is Its Own Reward, and in "Unfaithful," at the Paramount, she does it for her brother.

So frightfully smart is she, and so tony is the production that once or twice it's a little too much for the audience. They dare to snicker, the heretics, when Miss Chatterton, garbed in the last gasp in chic pajamas, turns her back and everyone can see it's bare to her waist. That's gratitude.

Poor Dressing on Girls In Vaude at 81st St.

All an actress had to do in the old days was to be on the stage. The footlights made her over into someone magical and the audience was content. But audiences ask a little more nowadays. They want to look at someone smart, with new ideas in dressing, so they can learn something and get worked up.

The girls on the 81st Street bill are a little lax about this responsibility. Midgie Fateley is satisfied to be a cute little girl in garments that are only diminutive. Blue velvet trunks and bolero worn with a full white blouse are not going to make the femmes yearn, nor does her tan pleated satin skirt and bolero with huge orange polka dots start them wishing they had thought of it first.

The two young dancers of Bryant, Rains and Young, have such well proportioned figures the women can be envious, even if they'd have nothing to do with their costumes. The girls don't deserve better lighting, though, for their pink satin petalled dresses with full pink chiffon skirts have captured a home-made look that does for them.

The Three Embassy Girls are weighted down with tomato chiffon, in flounce skirts, cape sleeves, bad waistlines, velvet at the neck and velvet sashes, everything that means breadth of line, which spells disaster to the slimmest of women.

COLUMBIA LUCKY

Barbara Stanwyck Makes Something of "10c. a Dance"

Columbia should be grateful to Barbara Stanwyck for breathing life into "Ten Cents a Dance," a tale many times told. Its plot is film formula, so trite any fan can predict the solution, but Miss Stanwyck makes it real. Ignoring mannerisms and little camera tricks, she strikes to the heart of a simple story and wrings from it true emotion. Her acting is compellingly simple and direct.

Not ravishingly beautiful, her well-cut, intelligent face is a sensitive recorder of inward feeling. Her figure should receive more careful consideration than it appears to be getting from camera and costume departments. Princess gowns and swathed waists are too eager to emphasize hips that call for bloused treatment and skirts flaring from the waist-line.

Avoidance of long camera shots in profile would soften defects.

Mary Pickford All Wrong As Kiki, with Side Stuff

Little Mary Pickford has gone wild as Kiki. She is so var-rec naugh-tee. Wears wicked clothes, strips to her undies, rolls her stockings and her eyes, opens other people's mail and tells big untruths. She is the film's idea of a boisterous soubret—but not Our Mary.

Having grown up as "Coquette," Miss Pickford tries to be bad as "Kiki." It just won't do. Her Kiki's mannerisms are acquired, not inborn. Her wildness is only on the surface. She's hiding under a fuzzy wig and thinking nobody can see her.

Producers who took the trouble to brighten an old play with modernistic settings might have thought up a new costume for this latter-day Kiki. The one she wears dates her as the old-fashioned flapper who passed out of style with long skirts and sleek coiffures. Short skirts are no longer wicked—they're passe. This Kiki, whose hat trimming is a feather question mark and whose powder puff is too large for her purse, seems more a product of the comic strips than the French music halls.

Even so, audiences may find something to enjoy in the farce situations.

FLAPS FOR DIETRICH

Plenty of Mannerisms of Star-Girl in "Dishonored"

Marlene Dietrich is setting small flames to the screen at the Rialto. She has a right to be satisfied with what she's done. Only her third picture and already the flaps are out, intent on mastering her mannerisms to add to their repertoire of imitations.

She's another gallant lady in "Dishonored," letting loose her insinuating charm, going on in her timeless, fateful way. Swaggering through the picture, hands on hips, long legs flung across the arms of chairs the better to be seen, clothing schemed to accent her body, she broods surrounded by the most exciting photography it's been the luck of a star to get.

Lighting, shadows, camera angles, all the tricks of flattery are focused upon her, yet there's enough to her to make their intensity genuine.

Provocative as she is right now, one brief flash of her delight in the villain's arms proves she can be volatile too. So far she's always been directed as a sort of female Buddha, silent, forever contemplative. It would be interesting to see what she'd do with violent rage, for instance.

Her voice does thrilling things. It runs up and down a low-pitched scale; doesn't stay on one note like most low voices. She's found a good way to indicate assent. "Ye-es?" she says, and the word becomes tremendously significant. There's very little dialogue for her in her pictures, therefore, whatever she utters takes on the importance of phrases to be remembered for the rest of your life, words roll out of her mouth like pearls, because they're as rare. She's an exciting person, this Dietrich, and it's only the beginning.

Did You Know That—

Ivor Novello sits in the same front seat every Sunday night at the Palace...Lou Holtz was also among those present... you saaaaaadddd it, booooyyyy ...Lita Grey Chaplin carries charm and sings exceedingly well...unfortunately she chose an unbecoming gown of turquoise which made her arms look long...might we suggest one of the new short jackets with fur cuffs...Harry Puck has been playing in Chicago for the last six months with the Shubert opus, "Three Little Girls"...there was a delicious fight at the Mayfair Saturday night; bottles thrown 'n' everything...June Walker looked cunning lunching at the Ritz in a grass green suit and halo hat worn with a sable stole... they say that one of our current leading men has it in his contract that he will not kiss any leading lady...Mr. and Mrs. Neal Andrews were caught lunching together the other day...Jeannette MacDonald is being rushed back to the Fox studio after vacationing but a few days...the Collette Sisters, from "Vanities," are cute additions to vaudeville... Marion Spitzer has postponed her trip east...Mrs. Walter Winchell's back from Florida ...the Ned Marins are due from the Coast this week, as also the Merwyn Le Roys... the town is all cluttered up with hill-billy singers...Bobby Perkins' sister's next book will be called "Promiscuous."

RITZY

Mrs. William Jay, society dowager, died recently. Mother of Mrs. Arthur Iselin, Mrs. Jay had grandchildren grown up and married. She left T. Hancock Beatty a legacy. She was Lucie Oelrichs, aunt of Blanche Oelrichs ("Michael Strange"), who divorced Leonard M. Thomas and John Barrymore and married Harrison Tweed; of Henry E. Oelrichs, who was divorced by Esther Moreland and married Dorothy Jardon, actress; of Charles de Loosey Oelrichs, who was divorced by Marjorie Turnbull and married Madeleine Millius, of a hairdressing concern; of the late Lily Oelrichs, who was the widow of Peter Martin and divorced the Duke of Mecklenburg-Schwerin, and of Herman Oelrichs, who married Dorothy Haydel, former picture actress.

Elissa Landi

Elissa Landi, from London, is now in Hollywood. Born in Venice,

(Continued on page 70)

PAR SHOW PLEASANT

Plenty of Girls Who Look Well In It

The Russell Markert Dancers have tapped their way into the Paramount, looking mighty fine in their new clothes and making the audience very happy. They're in a production called "Westward Ho," so they do their Stetson number, stomping rhythmically in white boots, trunks, Stetsons and boleros, orange satin blouses and gold bandanas.

Orange and white color schemes the whole show, except when the Markert girls return as either visions in somebody's campfire dream or just maidens from Russia. On the rugged mountain scenery of the stage, with a real waterfall girgling, the dancers twirl in silver sequinned leotards that are augmented with long strips forming a skirt and not their Russian princess head-dressed heads. They group their huge pink and red feather fans in pretty pictures.

The Three Queens dance, too, in costumes that are a cross between tap uniforms and cowgirl outfits. White metal trousers fringed up the sides with orange, wide sleeved white blouses and orange leather boleros and gauntlets. White berets on their active heads are the things that really create doubt as to their costume origin.

The stage show this week doesn't strain for effects. It's a simple thing, stays on one set, goes quietly but earnestly through its paces and winds up a most pleasant time.

YOUTH AT PALACE

Some of Girls' Voices Bit Offside, But Otherwise They Please

Women on the Palace bill this week call themselves girls without apology. Youth frolics on the stage. Although it's the floor-show kind it's still youth.

Lita Grey Chaplin can dress refined even if her voice won't sound that way. All in white, a simple high-necked dress of georgette with a little georgette coat flecked with rhinestones, skirt floating gracefully about her ankles, she looks out at her audience, assured. They like her. Although she ties to her ring a large green handkerchief to match her satin pumps, she does not take off her jacket and strew it across the piano, nor does her setting hold a Spanish shawled sofa.

Lynn Dore, in Ben Blue's act, has command of herself, too, and a husky, throaty voice that isn't afraid to reach out for a high note instead of a slide. American Beauty chiffon, fitted, cowl neckline, and a leggy look. Blonde bob in wide, stylized waves.

Enrica represents the willowy tango dancers who have graduated from the acrobatic school; the Collette Sisters are of the cuddley sort.

QUESTION AND ANSWER IN FILM ABOUT WOMEN

It never seems quite possible that Jeanette MacDonald is appearing in a picture without music. In her speaking voice is a singing quality, a tendency to linger on syllables suggesting that, at any moment, she will go into her song. Drooping eyes and a smile that constantly troubles her mouth make her seem, no matter what her role, a princess of a mythical kingdom, too sweet to be real.

The director of "Don't Bet On Women" must have felt that hers is primarily a musical personality. He leads her to a piano, lets her strike wistful chords, but remembers in time the public has vetoed musicals.

Miss MacDonald photographs prettily in the restrained frocks of a well-bred suburbanite. A sports rig, white gown and simple black dinner frock suit her as well as the heroine of a film that asks, "Are All Women Bad?" and answers, "Those Who Aren't Would Like To Be."

Constance Cummings Big, Part of Good "Parade"

It's pretty hard to be the center of such nobility and self-sacrifice as goes on at the Mayfair theatre in "The Last Parade" and not look like a sap. Hard assignment for a picture actress. She's got to be chaste and fair and pretty and still be human, or else the story collapses.

This picture happens to be convincing and it's as much on account of Constance Cummings as the rest of the good cast. Miss Cummings behaves like a regular person. She looks regular, too. Acts rather less than more. Depends on a naturally sweet personality and spares the audience having to watch histrionics. An excellent choice for a girl that men die for. Makes the sacrifice almost seem the routine thing to do, which is tremendous praise.

Somebody with good sense chooses her clothes. They're not too striking and they're not too smart. They try to keep her personality foremost. Simple things for a nice girl. Black and white keeping a grip on itself, so as not to get exotic. The sort of clothes a real person wears. No nonsense about them.

BIRTHS

Mr. and Mrs. Paige (Paige and Jewett) at Calcutta, Dec. 6, daughter. Parents are also stage partners.

Mr. and Mrs. Johnny Jones, a daughter, March 5, in Chicago. Father, who operates the Woods theatre, there, is a son of Aaron Jones (Jones, Linick & Schaefer.)

Mr. and Mrs. Jose Yovin, at Woman's Hospital, New York, March 7, son. Father is the stage director at the Mastbaum, Philadelphia; mother is former dancer

French Gowns No Panic In French-Made Talker, But Love-Whisperers!

It isn't flattery that makes visiting French dressmakers say American women are the best dressed. After a look at "The Night Is Ours," the French talking film, it must be the terrible truth.

French extras in ballroom scenes dance about in dresses that parade the evolution of styles. No two are representative of the same period. To a French extra an evening gown is not something to be lightly discarded just because styles change. As long as the material lasts and the beads stay on, the dress is worthy.

This picture affords an excellent opportunity for research workers in feminine fashions. They will find all sorts; they can write a thesis on the proportion of female allure to the length of a skirt, its ratio to the degree of curl in the hair.

One of the fancies of French actresses pretty hard to reconcile wtih the legend of French chic is their tendency to wear white or dark brown stockings with knee-length evening dresses. Even if their legs could stand it, it's a bad idea photographically. Like to mat their hair stiff and pull it over their cheeks and eyes.

Their shoes must be larger than their feet. Feet simply couldn't be so ungainly. Even the leading lady, Marie Bell, isn't beyond committing all these atrocities, besides trimming her evening wrap with straggles of ostrich.

There are but two things the ladies from the capital of fashion can teach the rest of the world. First, how to make up eyes seductively; second, how to whisper words of love so as to make them sound like they mean it.

THE ADVENT OF CHANEL

Publicity Alone Will Repay U. S. For Importation

Mlle. Gabrielle Chanel, the first French coutourier imported by a studio to see what can be done about film fashions, has unleashed such a flood of publicity it's a wonder no one thought of it before. It doesn't matter if she never designs a single dress for United Artists, the space she's getting it is worth her weight in the rubies she likes so much.

Department store advertising alone has so promoted her in connection with new fashions everybody has been taught to be Chanel-conscious. Chanel perfumes, Chanel red, Chanel jersey, Chanel tri-color are known to every shop-girl and stenog, which means every film fan.

Hardly a day passes that women's pages in the dailies don't thrill to a new Chanel idea.

Now she's here, ostensibly to create modes for United Artists actresses, although admitting she knows nothing about pictures, because she never goes to see them. Not only film chatterers, but fashion writers, stylists, feature writers and columnists are swarming to her, thirsty for stuff to print.

A beautiful spot for United Artists.

MARRIAGES

Felix Ellison Feist to Dorothy Hart Jacobs, March 4 in New York City. Groom is with Metro on Coast. Son of Felix Feist. Bride is non-pro.

Jean Lake (non-pro), to Jack Townley (film writer), March 1 in Santa Ana, Calif.

Lorrain Eddy to Douglas MacLean, in Hollywood, March 3. Ceremony was performed at the bedside of the Rev. C. C. MacLean, the actor's father, stricken with paralysis last week.

Clarence Gaskill, songwriter, to Patti Gilbride, non-pro, in New York, Feb. 25.

Kae Downer to John J. Reynolds, realtor, in Miami last week.

Helene Feldman, secretary, Pathe, to William McGrath, Fox studio p. a., in New York, Feb. 10.

Virginia Shelley to Frank Albertson in Los Angeles, March 7. Both are in pictures.

Elizabeth Rose Caldwell, actress, to Howard C. Brown, film producer, in Los Angeles, March 7.

Settling a Picture Around the Table

By Claude Binyon

Hollywood, March 7.

(Four Marx Brothers, their three gag men and two writers are seated at a table in the Paramount studio restaurant. Groucho Marx is eating an omelet filled with herbs, but Zeppo is in knickers. Harpo is about to follow a strange lady named Pusche Ovah.)

Groucho: Whoever collected the most He and She jokes today can have this omelet. In fact, if Whoever wants it he can have it anyway.

1st Writer: That was in a little piece I wrote for "College Humor" several months ago. Just a little piece, but it had tang.

2d Writer: My stuff has tang, too.

Gag Man No. 1: Tang, Tang! Listen to the sirens.

Groucho: We can't use it. They wouldn't get it in Armenia.

Gag Man No. 1 (dejectedly): Armenia—always Armenia.

Chico: About the picture. Two ladies will be playing bridge and Harpo and me will come rolling down in a barrel. The barrel busts and we start playing bridge with the ladies. Then I turn to Harpo and say: "We can't do this. We did it in our last picture."

Groucho: They have forgotten our last picture in Armenia.

Gag Man No. 2: Let's have a conference.

Gag Man No. 3: We had a conference Friday.

Gag Man No. 2: Okay, Robinson Crusoe—get it?

Gag Man No. 3: Get what?

Gag Man No. 2: You said, "We had a conference Friday"—like I'm your man Friday—so I said, "Okay, Robinson Crusoe." Get it?

Gag Man No. 3: Get what?

Zeppo: "I'm moving into a house today. There's no bath, but I understand the rainy season isn't over yet."

Didn't Know Her

1st Writer: You don't have to bathe out here. The sweat from a person's pores is so strong that it dries the sun right up. I used to swim down to the beach and go riding, but the skin gets into your salt. That's lassitude for you.

Harpo: Who is that lady?

Groucho: There are no ladies in Hollywood. We're in pictures now, boys, and it's a tough racket. There's no sleepin' of a mornin' now, boys. It's up at the crack o' the bugle and on the set with the little Sand Man still in your eyes, boys. No curtain calls, boys. Just work and work and work, 'til your bones cry in protest and the sweat pops off your brow like beans. This omelet alone cost me 65 cents and I haven't even had my siesta.

1st Writer: That's a great speech, Groucho, and I want you to know you're with us. Body and foal.

2d Writer: Four cheers for the Marx Brothers!

Gag Man No. 1: How about Schulberg? There's such a thing as professional courtesy, you know.

Gag Man No. 2: No! There is only one Four Marx Brothers.

Zeppo: Until Joe E. Brown sees us.

Cutting Overhead

Groucho: How's this for the picture? Harpo sits down to play the harp, but the wires are angle worms. Some goldfish see the worms, too, and pop out of the bowl to eat them. Then Harpo eats the goldfish and I eat Harpo. That makes one less comic.

1st Writer: How about the goldfish bowl?

Groucho: We can use it for bowl-bearing skates.

2d Writer: There's no love angle.

Groucho: We'll have love angle worms.

1st Writer: Your idea is good, but your conception is fetid.

Groucho: And you say that in front of an omelet?

Chico: This is going to be a great picture.

Zeppo: What we need is a title. I don't like that "Monkey Business."

Gag Man No. 1: How about "Marx the Spot"?

Gag Man No. 2: There's no love angle.

Gag Man No. 1: All right—"Madame X Marx the Spot."

1st Writer: Isn't the booze lousy here?

2d Writer: They ship all the good stuff east.

3d Writer: Maybe they'll ship us east.

Groucho: That applies to oranges, not lemons.

3d Writer: Are you insinuating?

Groucho: All over.

1st Writer: Let's not quarrel, fellows. Life is too sore.

Gag Man No. 1: Gad, you're far-fetched!

1st Writer: We're all far-fetched. These studios have a fetch for eastern talent.

Groucho: Enough of this: Let's get into conference.

Zeppo: Did you bring the cards?

Chico: Let's make it jacks-or-better this time. I can't tell when you guys are fooling.

Harpo: Neither can Armenia.

Broadway and Pictures

(Continued from page 1)

legit theatregoers, or force them into a new kind of a red-light theatre district. The latter, it is being figured, could be accomplished by the city's co-operation along with theatre owners not to issue a permit or to rent a house to any burlesque show outside of a given area.

The Hays Code automatically eliminates burlesque, anyhow, and this on just the one point:

"Complete nudity is never permitted. This includes nudity in fact or silhouette, or any lecherous or licentious notice thereof by other characters——."

Kind to Legit

In regard to legit, the code, it is pointed out, is comparatively kind. While filmdom's dominance will sound the prohibition knell for future Diamond Lil's, it will not object to necessary adulteries justified by the plot and attractively staged.

Writers of the Eugene O'Neill ilk have no occasion to worry over the code. If their future works are like most of their past achievements the film-legit-Hays combo Broadway producer will welcome them with unchanged gusto.

The next cycle of gang plays on Broadway, if filmdom is in power by that time, will be made to suffer almost as much as those themes which go in for undue lechery and lasciviousness.

They can't touch on the drug traffic. That is forbidden under any theoretical circumstance which also, must not be circumvented by suggestion; such as that kind of sniffling which would indicate more than a head cold or sinus affliction.

The nite club and fast life type of theme is hit as hard as the scarface category in code specifications pertaining to murder and revenge.

Murder becomes a technique once coded since it must not be presented in a way as to inspire imitation and it must not be brutal in detail.

No longer can the pretty check room girl bounce a champagne bottle over a light tipster's head. Says the code along these lines:

'Revenge in modern times shall not be justified."

Uncommon Thought

Fred Allen says:

"You know about the 'Telegram bu. ing the 'World'."

"Now there is talk of the 'Graphic' taking over the 'Times'."

Caliente Track Owners Banning Film Cameras Unless Dope Stuff Out

Hollywood, March 10.

Eddie Quillan's next for Pathe, "Whoop-te-do Kid," a race track yarn, may not be shot at Caliente as announced. It all comes about over the race track people becoming slightly high hat.

Both the track operators and the Horse Breeders Assn. want a look at the script before they'll let the cameras grind on their track and hay burners.

They have formed their own review board which has decided to go thumbs down on any story that includes horse doping, fixing races, crooked gamblers, drunken jockies or any other track rough stuff.

The merry-go-round gang claim they are sick of their profession being portrayed in pictures as a haven for wrong guys. After all they are banded together for the one purpose, i. e. bettering the breeding of thoroughbred horses. And if you don't believe it take a look at their incorporation papers. Gambling seems a secondary consideration to them. Papers say nothing about that end.

Studio is now looking over "Whoop-te-do Kid" and will rub out anything that might reflect on the characters of the sensitive track followers.

It looks as if the plump but pure daughter of the impoverished old Colonel (Cunnel Bixby of the Vicksbu'gh Bixbys, Suh!) will have to lift the plantation's mortgage by some method other than taking the doped jock's place on the nag's back, if the nag must be strictly Caliente.

WORE DRESS; WORKHOUSE

It Was Nile Green, With Pumps and Cape—Fred Morgan Wore 'Em

A nile green dress, silver pumps and maroon colored cape cost Fred Morgan, 19, of 18 East 37th street, 15 days in the workhouse. Morgan left for the Island minus his finery. And he was chagrined.

Patrolman George Morgan of the West 47th street station, emphatic that he is no kin of Fred's, spotted the latter in Drake's restaurant, on 42nd street.

"Fred, go home with your friend," said Charley, the bluecoat. Fred declined, so George taxied Fred to the West 47th street station, where he spent a night in a cell. His chum returned with some male atttire and Fred changed in his cell.

In West Side Court, Fred told Magistrate Mogilesky he felt hurt when the restaurant help refused to serve him. He told the court he had attended a masque ball at the Rockland Palace and was on his way home.

Back to a Column

By Joe Laurie, Jr.

What has become of the tuning forks? A musician or singer would take one out of his pocket, strike it on his teeth and then hmmmm the keynote.

Guess that went the same way as sketches, bar acts, casting acts, roller skating, monologists, quartets, family musical acts, single women that had choruses played while they made changes, kid acts, cartoon acts and paper tearers.

Why doesn't the vaudeville managements or actors send out men like Capt. Patrick O'Hay, Walter C. Kelly, Loney Haskel, Eddie Cantor and have them make a tour of the country and speak at Rotary Clubs boosting vaudeville and telling the communities that they should insist on having vaudeville in their theatres—sort of a good-will tour? Yeh?

The Elinor Glyn time—three weeks of Loew down south.

Other Day Acts

Everything goes in cycles. The day of the bench act, man and woman. Then the two-man hoofin' act. Dressed neat. Opened with hats, took them off for the second number and put them on again for the finish. Wore stock ties with diamond horseshoe pins and always stuck out their cuffs. Patent leather shoes and changed to wooden ones for the finale. The days of he dancers.

The Texas Tommy Plague. Not an orchestra could keep time with 'em. And the Ballroom Dancing couples? Thousands. Whirlwind dancers, when the lady's dress flew up as she made the turns the audience would gasp. No stretching schools those days. Just give 'em a box of rosin and fast music for a dreamy waltz and they'd hop right to it.

Then the Personality Girl. Harmony sister acts that dressed like itty bitty girls. They later added dancing—you know those sister acts with two mothers with each act, two general nuisances.

Flash acts, six girls, straight man, comic and ingenue. A dollar a dozen and too much. Then the baggy pants comics, tough men and women acts, blackouts, stooges, more stooges.

Some one may bring back the bench act and all the others.

What would Broadway be without those picture houses all lit up? You'd be walking on 9th avenue and not know it.

George M. Cohan said a friend of his offered to let him read a collection of Charles T. Hoyt's farces. George remembered some of those farces and thought they were the best things ever written. When receiving the books he laid them out, this one for Monday, that one for Tuesday, etc. When finishing the first one he realized how fast show business has traveled; no kick in the great farces of years ago.

Perkins Wise Crack

Eli Perkins said "Laughter is an emotion, not a passion."

When Perkins was asked by a lecture bureau, "What will you take for 40 nights in California?" Perkins wired back, "Brandy and water." It was this same Perkins who, during his lecture, said "There will be a 15-minute intermission. During the intermission I will go on with my lecture."

No doubt this crack will finally be credited to Frisco, too.

Round the Square

Spotting a Legger

Bootleggers in the Square who try to hide their business, are a cinch for hotelmen to spot. Col. Tait, manager of the Dixie, says they always give themselves away during the first 15 minutes' stay. They want to make a flash. Walk up to the cashier's desk and, in a grand manner, deposit $500 or so.

"Just in advance," they say, "so you won't have to bother looking up my credit."

"That's their favorite trick," says Tait, but there are other little tricks they have just as cute—and the hotelmen are on to all of them.

Len Hammon and the Gals

Len Hammon is still Fox-Hearst's ace contact and cameraman, despite the tabloid tales of his exploits in weaning away royalty's latest favorite while filming England's Prince on his current visit. Hammon got off the boat at Valpariso because that was as far as his assignment with the Prince extended. He is now in Florida picturizing some of New York's basking beauts and others.

Meantime a lot of girls in Greenwich Village have been all excited about any chance of Len getting serious.

Translating Radio English

Stick to bright colors, girlies—scarlet, burnt orange, vivid blues and deep greens. Use black combined with white, or navy blue with white, for quieter occasions.

This is Capt. Molyneux's perfumed advice from Paris on an international hookup that took in U. S. A., Canada and South America. And you can show your ankles when dancing.

It's repeated here in case his English sounded like French to you.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Evs. 8:40. Mats. Thurs. and Sat., 2:40

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat., 2:30

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THE NEW YORKERS
FRANCES WILLIAMS, CHARLES KING, HOPE WILLIAMS, ANN PENNINGTON, RICHARD CARLE, MARIE CAHILL, WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
200 SEATS AT $1.00 — 200 SEATS AT $2.00 — 200 SEATS AT $3.00
Eves., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats 6 Weeks in Advance. Phone COl. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Evgs., 8:40. Mats. Wed. and Sat., 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHANN and Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Evgs. 8:40. Mats. Thur. & Sat., 2:30

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
PLAYHOUSE W. 48 St. Bry 9-2628. Ev. 8.40. Mts. Wed.-Sat.

THE THEATRE GUILD Presents
GREEN GROW THE LILACS
GUILD THEATRE
52nd., West of B'way
Evgs., 8:50; Mats. Thurs., Sat., 2:40

ROXY 7th Ave. & 50th St. Dir. of S. L. Rothafel (ROXY)
Edmund LOWE
in "DON'T BET ON WOMEN"
with Jeanette MacDonald
On the Stage—"Impressions of Rome," Roxyettes, Chorus, Orchestra of 125.
Beg. Friday, March 13, CHARLES FARRELL in 'BODY AND SOUL'

2nd Week
Constance BENNETT
in The EASIEST WAY
A Metro-Goldwyn-Mayer Picture
Revue—Barto & Mann
Bunchuk, Orchestra
CAPITOL B'WAY & 51st St.

RKO Always a Good Show
PALACE 47th ST. & B'WAY
THE REVELERS
MITCHELL & DURANTE
FRED KEATING
BEN BLUE—KARYL NORMAN
LITA GREY CHAPLIN
58th ST. AT THIRD AVE.
Wednesday to Friday, March 11-13
"The LADY REFUSES"
with BETTY COMPSON
BARBARA NEWBERRY
and WM. HOLBROOK
86th ST. AT LEX. AVE.
Wednesday to Friday, March 11-13
"The LADY REFUSES"
with BETTY COMPSON
DAVE SCHOOLER
WILTON & WEBER—Others

GLOBE THEATRE. Chic. 4-8500. B'way at 46th St.
2 Shows Daily All Seats Reserved $2.00 Top Seats Now on Sale Sat., Sun. & Hol. 3 Shows
7th Record Week
EDNA FERBER'S
"CIMARRON"
with Richard Dix
Irene Dunne
Estelle Taylor

RKO MAYFAIR THEATRE B'way at 47th
Continuous from 10 a.m. Midnite Shows
Pop. Prices Bryant 9-6851
2nd WEEK!
It Happened in Gangland
"The Last Parade"
with JACK HOLT, Tom Moore, Constance Cummings

Abe Olman has appointed Francis Maguire manager of his Detroit office.

Easy Columnizing

By Joe Bigelow

To Buddy Rogers

In a cigaret it's taste,
In a bedroom scene it's blue,
In a garbage can it's waste,
In a big bass voice—it's you!

If Buddy's voice change experiment is a success, will Rudy Vallee start singing through a lead pipe? Or, on the other hand, will Vic McLaglen deliver his future screen Bronx cheers through a mortised out lady finger?

A mid-west indie exhib whose affections are torn between a love for music and a lover for business, wants to know whether to play "The Rogue Song" on his banjo or percentage.

Now that tongue slips on the radio are revealed as having proved awfully embarrassing, it's getting so an announcer can't even cuss at his mother-in-law without first looking around to see whether there's a stray live mike in the room.

Dirty stock burlesque is now inviting the blue-noses. It is used to invite mostly red ones.

Dep't Store Ads

Imagine department store ads of the future: Wanamaker's luncheon doilies roar on as new titan hits line-up for cash register drive! Three grand sell-out weeks at Macy's as lace-trimmed step-ins startle Gotham's thrill-seeking hosts! Blazing the way to sales supremacy!— their spirit stormed the nation!— their life the counter sale!— their god the charge account!—floor walkers scream their dazzling super-power!—titan schnozzolas pay homage to the magnificent designers who made them the greatest triumph of the ages!—Marshall Field's hankies!

Fitting sub-title for Fox's "Don't Bet On Women" would be: "Unless the odds are 1,000 to one."

Last-Minute News Flashes

New York City—Sam U. Ome, indie vaude agent, peeved his 10-year-old son last week. They moved to a different neighborhood and Sam attempted to charge junior 10% for booking him into a new school.

St. Louis—Julius Maloney, Jr., nephew of the local banker, who aspires to the drama, had a good chance to step into the National stock company the other day as juve lead in "The Rebuilt Nose," but he blew it.

Eightnine, Tenn.—Phil Amsphram manager of the Red Ink, pictures, proposes to offset business slump by renting out the balcony as a new home for Lem Mealone, noted Ashland county hermit.

Universal City—Due to the depression and as part of general studio economy, Carl Laemmle, Jr., is reported as about to cut one "m" out of his name.

Noahs, Ark.—Booth operator at the Cheese Box innocently got the management in a serious jam yesterday (32). During projection of the feature the film broke. To fill the few moments' gap while making repairs the operator, using what he thought to be presence of mind, projected his celluloid collar. An hour later the house manager was lodged in jail on a charge of exhibiting a dirty picture.

Hollywood—Oscar Longlashes, new film leading man imported from the eastern stage, walked off the set this afternoon in utter disgust, declaring Greta Garbo's tone-making was too cold. He's returning east to go in Sam H. Woods' "Ten Weeks in Rehearsal."

Poem?

Tell us, pretty Marlene,
Now you're among the slams;
Ease our souls, Marlene—
Where did you get those gams?

Whitehall at Auction

Palm Beach, March 10.

The Whitehall hotel will be offered at auction April 6 to satisfy bonds amounting to $2,500,000.

It is one of the most exclusive resort hotels, operated under a receivership for several years.

Story of $100 Bill and Raid by Husband of Mildred Mandell, Ex

Mildred Mandell, ex-showgirl, who is suing her husband, Albert H. Mandell, cloak and suit manufacturer, for separation and who is being sued for divorce by her husband, told Magistrate Michael A. Ford in West Side Court the tale of a stolen $100 bill.

Mrs. Mandell had Leroy C. Silver, 32, realtor, of 6 East 97th street, arrested, charged with the theft of the money. She testified she gave Silver the $100 bill to change so that she could ride home in a taxicab.

"I gave Mr. Silver the money on the night of Dec. 22. I knew him as 'Dr. Sherman.' He invited me to his apartment at 42 West 46th street, after we had dined at a restaurant.

"We were to go to a midnight show. 'Dr. Sherman' told me he had just performed a major operation and was considerably upset. I joined him at the restaurant. He reeked with iodoform.

"As we were on our way to the show, Dr. Sherman asked me to step into his new apartment. Foolishly, I did. Soon after I entered the apartment a knock occurred on the door.

"I inquired who it was, and the voice stated it was the maid. I opened the door, and my husband and a raiding party entered. They left the apartment soon after. My waist was torn in the struggle," narrated the ex-actress.

Soothing Dr.

"After the raid I went to the street and sobbed. 'Dr. Sherman' soothed me. I gave him the money to get change, and he vanished," she testified.

She gave her address as 142 East 49th street. Ralph Gold, attorney for the defendant, asked if it was true that she had married three times. Mrs. Mandell became crimson, and the court sustained the objection raised by her attorney, I. Nicholas Gordon.

"Mr. Silver phoned me and stated he was Dr. Sherman, who was helping in a 'drive' for the home of Old Israel, who were raising funds. He was so impressed with my affability over the phone that he came to visit me. Then he invited me out to a show."

Silver is said to be a former crack track runner of the N. Y. U.

Attorney Gold stated that Col. Adams, who had married the complainant before she wedded Mandell, had divorced her and settled $38,000, a Minerva car and a fortune in gems on her. Gold was unable to state who Col. Adams was, but asserted that the late William Fallon represented him in the action.

Magistrate Ford said that while a weak case had been spelled out by the complainant, he was forced to hold the defendant in $100 bail for Special Sessions.

26 TICKET STEERERS

All Arrested During February in Theatre District

As a result of the recent drive by the police against sidewalk specs, 26 alleged offenders were arraigned in Special Sessions for violation of the city ordinances. Of these, two were acquitted, one pleaded guilty and is awaiting sentence, and the remaining 23 await trial.

The defendants were rounded up in a three-day drive by the third division in February. All were arrested in the Broadway theatre district. Each of the defendants, according to the police, acted as cappers for some ticket agency.

Harry Cohen, clerk, one of those who stood trial, was arrested by policeman Nicholas Anker in front of 1553 Broadway. Cohen directed him into the premises for tickets to the Globe theatre.

Charles Turner, salesman, was arrested by policeman Charles Casa in front of Madison Square Garden. He was directing customers to the Academy Ticket Office, 906 7th avenue, for seats for a wrestling bout at the Garden. The court decided the evidence in each case was insufficient.

The remaining defendants are out under $500 bail each.

Merging Men

Warners will endeavor to combine incidents in the lives of both John the Barber and Nick the Greek in its new picture, "The Idol."

Leading character, which Edward G. Robinson will play, will also be a combination—Nick the Barber.

BALLET DANCER DROPS 6 STORIES TO DEATH

Hanging by her fingertips to a window sill on the ninth floor of her apartment at the Hotel Paramount, while her boy friend, Cornelius Noonan, who occupied the floor above, pleaded with her to retain her hold, Bernice Rose Olowecki, petite ballet dancer, 20, ended her life when she plunged six stories to the roof of a three-story extension

Noonan told Detective Caswell Jacobs of the West 47th street station Miss Olowecki was to join a show a few hours later. He asserted she had been rehearsing and believed the strain proved too much for her.

Noonan said that the dancer lived at 621 East 75th street, Chicago. He had known her only a short while, he said. Jacobs got in touch with her relatives and they are on their way east.

Noonan stated that Miss Olowecki had used the name of Bernice Rose. He was unable to tell the sleuth what show the dancer was to join.

"Miss Rose had been out late the night before," he said. "She became hysterical and I quieted her. A few hours later I heard screams, looked out my window and saw her hanging to the sill.

"I begged her to hold while I raced to her window. When I reached there she had fallen."

Miss Olowecki had an extensive and rich wardrobe. Noonan said she was an exceptional dancer.

"FINGERS" TAKEN IN

51 Players Were Awaiting Nag Results When Cops Arrived

Joe (Fingers) Mullholland, 31, of 2985 Broadway, "the actors' bookie," and James Hale, 40, of 119 West 62nd street, were seized in an alleged gambling raid on the second floor of 134 West 46th street. The raid occasioned plenty of excitement in coming at the time matinees were breaking.

Detective John J. O'Neil, of McCormack's staff and six others entered the premises. The alleged players sought to escape by way of the fire escape, but were halted by the plainsclothesmen stationed there.

The cops forced their way in and found "Fingers" with his coat off busy tabulating recording sheets. He had numerous betting slips before him, stated the cops. Hale was likewise busy doing the same.

The 51 alleged players were gathered around tables waiting to hear the result of the "nags" at various tracks. They were released when their names and addresses were taken and placed on file at the Inspector's office.

Heretofore, the police arrested the alleged players. Since Chief Magistrate Corrigan assumed office, this practice has been stopped.

Mullholland and Hale were arraigned before Magistrate Michael A. Ford in West Side Court and held for trial in Special Sessions.

Gambling Ship Closings Leave Taxis Routeless

Long Beach, March 10.

Closing of the flock of gambling ships operating off the coast has killed the water taxi business hereabouts. While the ships were taking in big profits and could afford the closing, which may only be temporary, the taxi outfits are nicked deeply.

Several of these taxi companies sprang up when the gambling ships were going strong, but now, with no passengers to deliver, they're trying to sell their boats.

Fate of the big boats rests on a trial of the operators, the district attorney claiming they were not beyond the three-mile limit.

Panhandlers Gone Hollywood, But With That Chicago Touch

Hollywood, March 10.

Hollywood is playing host to the greatest number of professional panhandlers in the town's history. They're strictly the boil and burn guys who lay you out plenty if you don't come across.

They have spotted all the restaurants in town popular with the picture colony, with the entrance to any eating house now looking like an employment agency for the migratory workers.

Coppers pay no attention to them and they are allowed to put the bite on anywhere at any time.

Picture people, who have got, give freely in order to avoid unpleasantries.

The panhandlers, wise to the psychology of picture names, work strong arm at previews and openings. It's a great sport for stars to show their magnanimity. The grifters know this and touch everyone. Stars figure that this is a good way to get in right with their public. Pickings here best in town.

Outside of all the studios at noon and in the evening, the moochers work their crying canvass. Everybody gets the works. They won't make a touch unless they are sure they have an audience. To tackle a picture name or exec with no one watching usually results in a bloomer.

Trick Faints Flop

So far only one of the gentry has resorted to dummy chucking. He threw his trick faint in front of the Embassy Club, but the take was less than half a buck. After he counted up he decided to stick to the straight touch. It's easier and more remunerative. The technique of a well-chucked dummy is lost on a Hollywood crowd.

Office buildings here are not entirely free from the touch pests. They make the rounds like the towel man. No one seems to care how often they bother the tenants.

Looks like a number of them have the exclusive on various soft spots. At the corner of Vine and Hollywood, where everyone in the town passes at least once a day, the same mugg has been panhandling for the past three weeks.

He has been doing a little bragging lately. Claiming that his take is the highest in town, he wants to be included in "Variety's" picture grosses on the contention that his dough is picture money and that he's topping a lot of picture houses.

Lawyer Balks Camera Boys After Trial That Wasn't So Important

For almost two hours, Evelyn Hubbell, with her attorney, M. L. Malevinsky, of the law firm of O'Brien, Malevinsky & Driscoll waited on the third floor of the Third District Municipal Court, West 54th street, for cameramen and reporters from the tabloid newspapers to leave.

Miss Hubbell had no desire to have her picture taken. And Malevinsky gave her plenty of protection. The lawyer was angry and made it known. He declined to talk to reporters. Three tab reporters begged Malevinsky to explain the story to them. He refused.

Malevinsy defended Miss Hubbell, who conducts a dancing studio, at Guild Hall, Steinway Building, on West 57th street, in a civil action in which she was being sued for $247.17. The plaintiff, Louise Irwin, 16 Pintard street, New Rochelle, claimed Miss Hubbell owed her this amount for commissions as a dancing instructor.

Word spread at the newspaper offices that Mr. Malevinsky, a noted attorney, was to represent Miss Hubbell. The city desks opined there must be something in back of it all for him to appear. The hearing went on for two days before Judge David E. Lewis. He ruled for the defendant. Miss Irwin lost her suit.

Miss Hubbell brought counter action for a larger amount against Miss Irwin, claiming money for board and lodging advanced. Justice Lewis dismissed this, declaring it appeared an afterthought following the original action.

'Capone's Coin Automats' Cause Swedish Protest

Stockholm, Feb. 25.

A protest meeting to do away with the "gambling" arcades in Stockholm, particularly "Al Capone's coin automats" in Brazil Jack's Penny Arcade, was held here. Some 150 people attended. Over 20 appeared on the platform, among whom were members of Congress and representatives of the Committee for the Abolishment of Gambling. One speaker suggested Capone's automats should be returned to Chicago, from where they come. After the majority had voted yes it was decided that a motion be submitted to Congress.

A few moments before that Brazil Jack conveyed his compliments to the meeting, saying that he was in full accord with the condemnation of the coin automats and invited all present to come and see his latest attractions, "The lady without the lower part of the body" and "The Giantess from New Zealand."

HOOFER IN HOP FLAT

Grace Fishel Arrested With Two Men in West End Apt.

Charged with possessing narcotics, Bernard Cohen, 34, salesman; Harry Mason, 32, salesman, and Grace Fishel, 26, dancer, all of 588 West End avenue, will have a hearing this week in Special Sessions. They were arrested in a richly furnished apartment by Detectives Milton Moffett and James Buckley. The apartment had costly heavy drapes that were used so the fumes of opium smoking would not penetrate to adjoining apartments, stated the detectives.

Moffett and Buckley were assigned as a result of complaints. They stood outside the apartment and by a ruse obtained admittance. When they entered the apartment they asserted they found the trio.

A search was alleged to have disclosed several inlaid opium pipes and a quantity of gum opium, declared the cops. The stuff and the prisoners were taken to the West 100th street station.

In West Side Court they pleaded not guilty.

"Happy" Is Lucky That John Black's In Fla.

William Arnold, better known as "Happy" Arnold and whose correct name is Arnold Zeiter, should change the "Happy" to "Lucky." Zeiter is a saxophone player. He gave his address as 1765 Bryant avenue, Bronx.

"Happy" was arrested by Detective Jim Fitzpatrick of the West 47th street station as he left the Criminal Court's building after entering a plea in another case. Zeiter was charged with the theft of a saxophone and a clarionet owned by John J. Black, musician, who is now engaged at a hotel in West Palm Beach.

Black stated the instruments were valued at $150. He asserted they were stolen while he played with "Happy" at the Janssen's Hofbrau. Following the loss, Black lodged a complaint with Fitzpatrick.

The detective located the articles in a pawnshop on Eighth avenue, where they were pawned for $50. When "Happy" was about to leave the Criminal Court's building, Fitzpatrick seized him. He was taken to West Side Court and held in $2,000 bail.

Fitzpatrick wired to Black, who stated he could not arrive here until April. Magistrate Michael Ford dismissed Zeiter.

Pony Golf Bankruptcy

Hanover, Pa., March 10.

Joseph W. Clingan, owner of an indoor golf course here, has gone into voluntary bankruptcy, with assets of $793, including the $500 golf outfit in his place.

His liabilities are $2,439.

CHATTER

Broadway

Paul Rosoff to Europe.
Sam Silver is seen around.
Arch Selwyn in from Miami.
Hy Daab is from Hoboken!
Harold Hayman to the Coast.
Martin Mooney Floridaing it.
Irving Adams to A. C. for a rest.

Greg Robbins cultivating a mustache.

Marion McAfee trained to be a nurse.

Gregory Taylor back from Bermuda.

Herman Schenck and grippe have parted.

Belle Livingston did her 30 days and out.

Mrs. Little Jack Little is hubby's biz mgr.

Hyman Adler has a new show brewing.

Raoul Marlow writing continuity for WOR.

Edgar Allen piloting Mary Nolan's vaude try.

More free lance p.a.'s in town now than ever.

Jay Brennan's new partner is Allen Lodge.

Victoria Carnot on her way to Hollywood.

Nellie Revell is doing some local broadcasting.

There is a 5-10-19c and up store on 8th avenue.

Chester Erskin lost a set of tonsils last week.

Riv Bisland now in Leblang's ticket agency.

Mrs. Jack Yellen in from Buffalo for a few days.

Lee Posner is p. a.'ing for Texas Guinan's club.

Harry Cooper's son, Irwin, learning contracting.

Paul Frawley is trying to find that Florida sun.

Roy Wilson never bowls under 200—well, hardly ever.

Sign of spring: gal walking on Broadway sans hose.

Dick and Denny's last names are Shyrock and Lynch.

Charlie Ahearn and gang back after years of Europe.

Georgia Backus carries the key to her office in her left shoe.

Louis K. Sidney is away on 10-day fishing trip. Florida.

Kitty Doner says she's a detective looking for a plot in her act.

Senator Francis Murphy's wife was operated on last week.

Julia Mahoney went to Buffalo for a piece of mother's apple pie.

Dick Henderson, British comic had plenty in the Bank of U. S.

Sinclair Lewis is called "Red" by friends and doesn't care for it.

Clinton and Rooney have opened a dancing school in San Diego.

Abner Rubien, attorney, and Irv Strouse, p.a., home from Miami.

Dick Rodgers to Hollywood to join Harry Hart and Herb Fields.

Jack MacGowan has a new mutt, tagged Baldo von der Reichstann.

Professional (club) Entertainers of N. Y. now numbers 500 members.

Al Siegel making week end trips to town from his upstate health spot.

Two Coffee Pot restaurants on 46th Street went broke inside of a week.

Herman Shumlin made his delayed start for Hollywood Monday (9).

Berney Levey says he's going to California on a deal with Howard Hughes.

Theo. Karle will make his third round trip to Seattle by car this summer.

Zieggy calls at Barrymore theatre at 11.30 nightly, to escort Billie Burke home.

Basil Durant, former ballroom dancer, now has a tailor shop on 52nd street.

George McKay's real name is George Rubin, but the red hair is on the level.

George Greenberk stage managing "Elizabeth, the Queen" (Guild) when it tours.

Herman and Sam Timberg are writing songs and dialog for commercial films.

Nino Martini, who went talker a year ago, is back and broadcasting on his own time.

Palace lobby looks nifty with new chandeliers and paint after a trip to the cleaners.

Gilbert Miller and E. Ray Goetz are on the "Bremen," due in New York Thursday (12).

A fancy dish at Lum Fong's, downtown chinkery, is "a la Ben Piazza" on the menu.

From stooge to agent—Joe Selly, formerly with Ben Blue's act, now with Lou Irwin's agency.

Leo Mintin, pianist, is in Bellevue Hospital with a fractured shoulder blade and severe internal injuries received in an auto accident.

Third syndicate of wrestlers is ready to put on shows in New York but can't find an arena.

Shipwreck Kelly offered to sit on top of the Empire State tower last week. That was as far as it got.

Jane Carroll, who quit the Met and married, itching to return to musical comedy stage. But happy.

You can get a finger bowl for the asking in any Childs restaurant. But try to get bacon cooked crisp!

Mary Sawyer's back in vaude after a brief fling in musical comedy. She has joined Joe Herbert's act.

Matty Rosen, of the Lyons & Lyons office, subpoenaed last week as a witness in the Vivian Gordon case.

During Army Air Week (middle May) 600 planes will "attack" New York and Chicago with CBS broadcasting.

Charles Dillingham after a seige abed went to Palm Beach Saturday. Sam Harris due back from there this week.

Booth-like machines take a small photo and gives weight for a nickel. Machine nearby enlarges picture for another dime.

Jimmy Grainger didn't leave for the coast Saturday. He may today (11) and then again he may not, but he's going.

New York fashion writers all excited about the arrival of Gabrielle Chanel. Only 12 newspaper woman invited to her exclusive tea.

Pete Dixon writing syndicated ether column besides miking. Pete went from an NBC publicity job to radio acting with Mrs. Dixon.

Cut-rate dance hall is making its appearance on the Main Stem. One of the newest hangouts has gone down to two-bits admission.

While on the Coast recently Grover Whalen was head man at an honorary dinner thrown by Winnie Sheehan at Movietone City.

Nita Bernard known as the crying song bird really cries on the stage. It has become such a habit that she cries over the mike too.

Entire staff of Westinghouse Electric from execs down, took 10% cut in salary last week. First salary slice by any of the big electrics.

Jack Whiting, according to his contract with "America's Sweetheart," doesn't have to kiss the ingenue if he doesn't want to, on the stage.

The height of something was displayed by one of the stars of a three-star musical who went down to complain about his billing at Leblang's.

Benny Holzman and Nat Dorfman, press agenting duo who split about a year ago, are reunited. Combine affects only particular accounts.

Rose Hartwick Thorpe, 81, and residing at San Diego, will listen-in when "The Curfew Shall Not Ring Tonight" is dramatized over the air. She wrote the piece when 16.

Daughter born to John Stephen Strange. She's really Dorothy Tillett, author of the "Crime Club" novel series, and the he-man monicker is just a pen name.

Vivian Gordon, the murdered woman of the vice investigation scandal, started in the show business years ago as of the chorus in the May Ward "Dresden Girls" vaude act.

Stiff shirts filled the studio at WABC when Beniamino Gigli appeared for his debut on Simmons hour. Tenor's first move in front of his distinguished personal audience was to remove his collar.

Nell Vinick is noted for her snappy epigrams. Some late ones are: "At 30 a woman should stop patting herself on the back and begin patting under her chain. Laugh and the world laughs with you, weep and you streak your mascara."

Besides the censoring of individual gags and bits in acts on the circuit, RKO has placed a general ban on two widely used pieces of stage fun making. They are the razzberry, or Bronx cheer, and the numerous varieties of pansy stuff.

Those bust fights in Florida. Frank Bruen dropped $15,000 on the Carnera-Maloney event. Pa Stribling's b. r. shrunk $7,000 in promoting the Walker-Risko melee. Jack Kearns went in on the promoter's end, losing four G's on his own. Mickey beat Risko and got a couple of cocoanuts for his end. At both Miami shows the customers sat in furs and overcoats.

Paris

Benno Vigny here.
David Sturgis around.
Phonographs cheaper.
Double piano acts new.
Olga Tschekova in town.
Lugne Poe acting in films.
Recamier tea shop reopens.
Adolphe Osso off to Berlin.
Max Constant still with flu.
Marc Anthony off to London.
Betty Carter off to Hollywood.
Green fingernails have passed.
Hugo Lederer here from Berlin.
Peggy O'Neil on the Boulevards.
Carol Sax still cabling for plays.
Bad season for the amateur gigolo.
Max Laemmle back, after illness.
George Slocombe no longer around.
Tea at midnight for Eddie Lewis.
Testing new faces at Paramount.
Richard Ames interested in opera.

Not a college boy in the College Inn.

Mary Heaton has gone into business.

Madeleine Soris goes in for sculpture.

Katherine Heyman off on concert tour.

The Sheherezade has a new stucco front.

James Stevens, Irish scribe, is in town.

Hilda Glyder given a birthday party.

Hats off when the sun starts shining.

Baron George Wrangel good night clubber.

Raoul Whitfield taken a villa at Cannes.

Boats from America getting more regular.

Hard to buy the New York "Sun" in Paris.

Guitry returning after vacationing in South.

Benjamin Miggins back from America.

Harry Roye made dance lord of the Mogador.

Maurice Tourneur back from the near east.

Rita Grey sings in French now and then.

Maxine Elliott gets her name in the dailies.

Miss Quincy, diver, has turned bar owner.

Susy Vernon telling how she likes Hollywood.

Jack Tourneur still plugging along in pictures.

Hank Wales due to leave for Moscow shortly.

Lotte Lehman back from Chicago for concerts.

Dollie and Billie off to Berlin to dance at Scala.

Robert Kane has a private phone at Paramount.

Davia has a long list of so-so stories she tells.

Barbara Gould in town on beauty specialist work.

A lot of night club entertainers are commuters.

Myra Jane Wilcoxan amused at the Bal Negre.

Seine keeps high but fewer suicides this year.

Cortez and Marquis of Hollywood here for a visit.

Dinah is talking about having a club of her own.

Tania Fedor back from America and off to Berlin.

Mistinguett back from Rome, with Oscar Dufrenne.

They're getting up steam about a newsreel theatre.

Winchell Smith crashes the Riviera society notes.

Suzanne Lazare Lurquin back from the States.

Nikitana suing over some photographs of herself.

Gloria Guzman, that Argentine gal, quite a rage.

"Mon Jardin" a new hangout for the elegantly bored.

Lee Stowe off to Spain to investigate the revolution.

Robert Darthez off to Sweden to make French talker.

More Americans use the metro (subway) this year.

Where does Paris dance in winter around tea time?

Dick Blumenthal looking for types in night clubs.

Stark Young's drama talk in Rome reprinted in full here.

"The Weaker Sex" is now over 500 performances old.

Some places charge 80c. a package for Lucky Strikes.

Camilla Horn and Conrad Veidt renewing acquaintances.

Elsie de Wolf, now Lady Mendl, off to London for a week.

Germaine Lubin is the hardest working French singer.

Marshall Hall is expected back from Taormina any day.

Rosie Dolly and Michael Farmer at parties in St. Moritz.

Tourjanski and Buchowetski talking over Hollywood days.

Jack Quartero of the same burg here for a little studying.

Leo Mitler considered one of the big directors of the future.

Hans Nicklas Morssing, Swedish actor and dancer, in town.

The Figaro says that Europe has as many faults as America.

Eddie Bauchard doing 15 numbers nightly at the Sheherezade.

Arthur Seeling showing Montparnasse to one of his acts.

Hotel de Paris is official hangout for German actors in Paris.

Mrs. William Harris, Jr., doing publicity for Elizabeth Arden.

Shamus O'Hanorhan reviewing pictures for Chicago Tribune.

Thelma Edwards switching from Chez Pizella to Monseigneur.

Albert Prejean, an up and rising French film idol, turned boxer.

Jeff Dickson, fight promoter, talks of building an ice hockey rink.

Paris streets have gone "Buttons." Pedestrians don't notice them.

Paul Pimienta, Metro lawyer, and wife, go to the Metro openings.

Camille Wyn denying he has abandoned the Ambassadeurs.

French studios taking up knickers seriously, to ape Hollywood.

Lot of double and triple court apartment houses springing up.

Lacey and Priscilla Kastner nicely bored at "The Little Catherine."

Even Henri Torres gave away his services free one day last week.

More Russian joints. Either the most expensive or the cheapest.

You can get fried eggs at the Oasis for three francs fifty (14c.)

Jean di Limur showing off a Paul Morand scenario at the Ritz Bar.

Dorothy Farnum and Maurice Barbour called off that Sicily trip.

Olga Tschekowa given lead opposite Conrad Veidt in "The General."

Edna Best's flight from Hollywood drew sighs from French stars.

Five stages with four working at the Paramount Joinville studio now.

Pierre Fresnay is one of the most sought after young actors in Paris.

Newer hotels in Paris trying for American effects but no pull-down beds.

New steeple at the American church has a Chrysler Building effect.

Jane Marnac getting ready for a big comeback in "La Vie Parisienne."

A lot of separation and divorce in the air. Alice Cocea among the many.

Americans are buying thousands of gloves on account of reduced prices.

Nita Naldi says she and Jennie Dolly are misunderstood and misquoted.

Erskine Gwynne, editor of the "Boulevardier," knocks around nightly.

James Abbaye showing Gordon Pollick his Russian and German pictures.

Walter Rilla, new German leading man, plenty popular with femmes.

Bricktop sent a set of her wedding pictures back to Carl Van Vechten.

Rudolf Sieber—Mr. Marlene Dietrich—is head of German versions at Joinville.

Her friends still wonder how Jean Aubert gets into so many Broadway successes.

Irvin Marks awaiting Lee Shubert and Jacques Haik awaiting John Eberson.

Kiki is going to entertain in the night clubs when the Concert Mayol show is over.

Renee Hubbell, young American girl who speaks good French, tested by two studios.

Irvin Marks, the Sheik, lunching with Elsie Ferguson and dining with Sophie Tucker.

Lewis Weitzenkorn can well afford Montparnasse even with new wife this season.

Florence Walton off on a vacation, now that film contracts and divorces are settled.

London

Gig racket on the rocks.

Mrs. J. C. Graham is seriously ill.

George Robey fond of wisecracking.

Alfred Hitchcock has recovered from pleurisy.

Gene Gerrard at Elstree, with a big comedy role.

Max Beerbohm cartoons putting up circulations.

Carlyle Robinson got good publicity for Chaplin.

Angling for Billy Milton for new Astaires production.

Muriel Angelus quitting talkers shortly, for a new play.

Warwick Ward wonders why he never went to America.

Nancy Welford, the English girl, back, lunching at the Savoy.

Adrian Brunel now looks like a member of the Esthonian Embassy.

Harry Rowson's comeback in production next month, with "Officer's Mess."

Beaverbrook gets more publicity in his own papers than he does in others.

Donald Calthrop, having split with BIP now goes to all the ball games.

Joe Coyne says if "My Sister and I" flops he'll starve. Joe's on his last million.

Henry Edward, now head of his own company, is signing contracts around places.

Micky Mouse Annual, kiddies' book sold at 60c. per, reached 200,000 sale in three months.

Queques at all the Paramount suburban theatres. Mangan stage shows much appreciated.

Geoffrey Goodhart, formerly band leader Piccadilly hotel, now touring the sticks as legit actor with Percy Hutchison.

As Gladys Cooper's writing for the "Sunday Express," the "Sunday Graphic" has started the same stuff from Diana Cooper.

Bookmaker here summoned for not paying private debts, guaranteed to pay off the week after the Grand National. Knows in advance?

Hollywood

Buster Collier wears cheaters permanently.

Jimmy Savo in for his Educational film comedies contract.

Bessie Love was slated to go east for a vaude tour, then changed her mind.

Would-be directors now munching Indian nerts. The Moss Hart influence.

Frank Tuttle, Oliver H. P. Garrett and their wives will do Europe in about six weeks.

Edgar Allen Woolf has one of those parlor, bedroom and bath front-office suites now at Metro.

Olsen and Johnson are building a pair of those Hollywood homes, despite eight months a year on the road.

Paul Leach, in front of the Brown Derby cafe, is Hollywood's second dummy newsboy. Original dummy is in front of Henry's.

Julian Johnson back in his associate producer berth at Paramount after being away five weeks and losing his appendix.

John Barrymore insists on a club foot characterization in "The Genius." This after whiskers in "Svengali" and a wooden leg in "Moby Dick."

Walter Futter, producer for Columbia release, left March 9 for New York through the Canal. Intent on securing financial okay for another travelog feature.

Bob Vignola, veteran director, still among the best liked. Retired with the talkers, but still has the famous inviting him out, and entertains lavishly in reciprocation.

Louie Greenspan just about had Roy Chartier broken in on the ,'Pintele," a Spanish blues with Afghanistan variations, when these "Variety" muggs were shifted to Chi and Bway, respectively.

There'll be no more outside phone calls at Warner-FN if the studio can help it. A checkup revealed that 33,000 such calls were put through at the studio during the past month and Bill Koenig is peeved.

They threw a farewell party for a couple of muggs and when the early evening's gross was still slim, someone remarked with true Hollywood camaraderie: "I thought there'd be a lot more people celebrating their leaving."

CHATTER

Miami

The beach is full of celebs.

Carter's Pier gone bankrupt.

Steve Hannagan to New York.

Edsel Ford and party arrived.

Jerome Beatty playing around.

Helen Balinson at the Blackstone.

Ann Greenway doing well at the Lido.

John Whiffletree, famous old clown, on the beach.

Ringling museum at Sarasota opened to public March 2.

Johnny J. Jones carnival opens here March 9 for a week.

Reeder's band is filling in at the Bath Club for Meyer Davis.

John Golden elected member of the Committee of One Hundred.

One of the better game rooms made a $40,000 touch last week, and got paid.

Meyer Davis arrived on a tour of inspection. He has eight bands in Florida at this time.

The golf stars are flocking here for the $15,000 La Gorce open which commences March 19.

George Walker and orchestra have replaced Lloyd Huntley and band at Roman Pools Casino.

Adam Gimbel and W. S. Paley, president of CBS, have gone on a fishing trip in southern waters.

Machine gun bandits held up a private dinner party in Hollywood and got away with $50,000 in cash and jewelry.

Thelma Eiklor, 23, was the winner of the beaut contest conducted by Cinderella ballroom and awarded title of "Miss Miami of 1931."

E. E. Shumaker, president of RCA Victor company, says business is on the upturn. He is vacationing here with Mrs. Shumaker.

Lloyd Huntley and band left for Atlanta to fulfill a four weeks' engagement at $2,500. They were getting $1,100 at Roman Pools.

Henry Casteel and Edward Preece, train wreck promoters, charged with embezzlement of gate receipts, were freed on bail.

Albert Capone, brother of the famous Alphonse, was freed of a conviction on 60 days for vagrancy, when the Circuit Court reversed the sentence.

George Olsen and band open Sunday at the Biscayne Plaza theatre for a week, after which they will start back to California via one night stands.

Kae Downer, formerly with "Show Boat" and "Strike Up the Band," and John J. Reynolds, real estate broker of New York, were married here.

Miami Racing Association closed its most successful meet Saturday. A great many followers have gone to St. Augustine for the spring meet at St. John Park.

Charity day at Hialeah Park netted the unemployment fund a total of $20,000, the largest amount ever raised by a single entertainment in the history of this city.

Sidney Sutherland, feature writer for "Liberty," says he is going to write an article for his magazine exposing conditions as they are here. It might do some good.

Clem McCarthy is leaving next week for England and Ireland to handle the Grand National and several other big stakes. The turf writer will return to his job in April.

Palm Beach went on the air for the first time this week, when station WIOD completed its tieup with its local station. Programs were broadcast from the Breakers and Royal Ponciana hotels.

Bud Fisher has engaged Lionel E. Nencken, of St. Louis, to "do" "Mutt and Jeff" under his direction. Hencken recently exhibited his work at the Columbus hotel and Fisher took a fancy to it.

Johnny Weismuller and Bobbe Arnst were married after a whirlwind courtship which began St Valentine's day, when they first met. Julie Johnson and George Murphy, the dancers, were witnesses.

With Phil Baker at Floridian, Beatrice Lillie at Hollywood Country Club, Norma Terris at Embassy and Helen Morgan at the Lido, it looks like the Palace will run out of headliners, for a while.

Steve Hannagan will do the press work for a group of wealthy men who will raise a fund of approximately one million dollars to finance Al Williams, the speed man in the forthcoming international air races.

St. John's Park, midway between Jacksonville and St. Augustine, opened Monday with an eighteen-day meet. Many of the cheaper horses were shipped from Hialeah. Bill Dwyer and William Gallager own that track.

Sally Sweet, entertainer at Floridian, has been selected by Eddie Cantor to play opposite him in his new picture "Palmy Days." Miss Sweet did several comedy bits with Cantor while he was playing here last month.

The Committee of One Hundred has volunteered to help Jos. E. Widener and associates in their efforts to have a pari-mutuel bill passed at this session of the legislature. This is the same committee that does not believe in gambling on the beach.

Bill Dwyer was host to a party of former boxing champions at the Carnera-Maloney fight, bringing them from New York in a special train. In the Dwyer party were Benny Leonard, Johnny Dundee, Mike O'Dowd, Frank Klaus, Kid Kaplin, Johnny Wilson, Battling Nelson and others.

Kiwanis Club gave a "millionaires'" party at Great Southern hotel. Each guest received a'million dollars' in money at the gate in exchange for admission ticket. Prizes were awarded guests who won the most at the various gambling games. First prize to Mrs. William Michel. She "won" $122,000,000.

Roman Pools Casino closing. This spot has done remarkably well, due largely to experience and showmanship of John Steinberg and Al Goldman. With plenty of stiff competition and name attractions, besides the added attraction of game rooms, it has kept out of the red and that's saying a lot in this very, very tough season.

Damon Runyon staged a benefit at Olympia theatre for the benefit of Mayor Reeder's Fund for the Unemployed. At $3 top total of $4,600. Players donating services were Helen Morgan, Joe Lewis, George Olsen, Lina Basquette, Ann Greenway, Rosita and Ramon, Tommy Lyman, Veloz and Yolanda, Henri Therrien, Don Lanning, Carolyn Nolet, Henry Santrey and many others. Santrey and Runyon acted as m. c's. Practically the same players appeared in a benefit for the same cause the following day at the race track.

Brooklyn

By JO RANSON

Martin Dickenstein is through ailing.

Stock burlesk at the Liberty pinched last week.

Majestic drops legit next week and goes foreign films.

Rian James busy on his second book about New York.

Adolf Dehn, "Vanity Fair" artist, living on the Heights now.

Astoria Casino, Queens landmark, burned. Once haunt of many sportsmen.

Conway Tearle and wife, Adele Rowland, in on the Europa last week.

Alfred Crown, formerly in Par publicity office, on his way to Chile for Metro.

Karl N. Bernstein, hardy local p. a., is an invisible lad. Stuff lands, but where is Karl?

Morris Kinzler, formerly on the "Eagle," now managing editor of "The Last Word," Fox house organ.

Harry Cohen's new assistant manager at the Fox. Rose from doorman at the Academy of Music.

Maurice McLoughlin's stories of old Brooklyn, running in the "Eagle," may be put out in book form.

Reports about the Brooklyn Dodgers down in Clearwater, Fla., not so hot. Pennant is a distant goal.

Charles Schwartz, manager of the Oxford, stock burlesk with pictures, using large ads to boost. Corse Payton in next week.

Ed Hughes, fight expert on the "Eagle," has been given a standing head over his sports column and two column measure.

Jacob Koppel Sandler, composer of most popular version of "Eili Eili," who died last week, was a Flatbushite for several years. Part of his family still living here.

Morris P. Joachim, advertising man in the musical field, died last week. Was head of the music and art advertising for the N. Y. "Trib."

St. George, immense hostelry, giving its patrons a weekly show on the roof. Staged a Mexican fiesta last week. Stranahan in charge of programs.

Looks like the National Arenas Corp. will stage its fights at the old car barn. Directors include Herb Lipman and Jules Yager, son of Abe Yager, once local sports editor.

Bob West, once the shining organist at the Paramount, is due at the Fox next week. Sam Jack Kaufman also returns to the Fox as m. c. starting March 20.

Arthur Pollock, "Eagle's" dramatic critic, busy adapting the Henri Bernstein play, "Melo," which Lee Shubert and A. H. Woods are producing with Edna Best, Basil Rathbone and Leslie Banks.

Havana

By RENE CANIZARES

Karl K. Kitchen back again.

Mr. and Mrs. Harold Erichs in town.

Ceruse Argentine orchestra playing at Plaza.

J. E. Coston, Warner's manager in Chicago, here.

Ex-Ambassador James W. Gerard and Mrs. vacationing.

Daughter of Dean Sanborn' Havana "Post" editor, died.

Joe Leblang's daughter present here with her husband, Loe C. Lebenthal.

No paper here mentioned the bomb found in the Presidential Palace.

Eva Gauthier, French-Canadian singer, sang with Philharmonic Orchestra.

Gee-gees running seven races daily and eight on Sundays and holidays.

U. S. Bar, across the street from Sloppy Joe's, with five piece band and patronage still scarce.

Conkey Whitehead had a birthday party transforming his villa into a Venecia. Went right back to Miami by plane.

R. W. Sears, Pathe News cameraman who contracted pneumonia filming maneuvres of the S-5, sub, recuperating.

Evan Neal, apprentice, would get a strong vote as the best jockey this season. Just a kid and weighs less than a mosquito.

Ethelind Terry and her husband, B. E. Bogeaus, vacationed here Left Miamiward to join the yachting party of M. S. Bentham.

Montmartre glass floor broke and couple fell through. A water tank was underneath the spot so they got wet—otherwise they would have fallen three stories.

First time in 17 years that 500,000 bookies' tickets sold in 60 days of racing. This amount allotted for full 90-days' season. No ticket less than $1 and plenty big wagers.

Rafael Maceo, who is mixed in on the Iona Carlson publicity, is not the grandson of Antonio Maceo, Cuba's great warrior, but is the son of a brother. The real grandson is burning.

Many well-known faces of the old Waldorf-Astoria here on the National's hotel stopoff. Will P. Taylor, manager; Will Cannon, ass't.; James Ennis; Charles Griffin, Fred Cannon, Bill Boyd, James Culhane, Louis Bockingham, Jerry Lehane and Thomas McKeewn, bellboys.

Saranac

By HAPPY BENWAY

Julia Kubas, holding her own.

Tots Koban, nursing a slight setback.

Doris Giltrap is nearly back to normal.

All's quiet. Ben Schaffer is hoarse.

Grant Simpson put on 10 pounds, a swell comeback.

Mae Delany, 26 Church street, now doing pretty well.

Alice Carman doing unlimited exercise, and still gaining.

Harry Mann placed in a plaster cast, which will keep him absolutely quiet for some time. He's at 28 Church street.

Dick Kuni was told to take more exercise, so he took up reading.

Ford Raymond is at his best after a series of set-backs. Soon on exercise.

Edna Roberts, formerly of the "Follies," now resting at 110 Main street, and doing very well.

Every once and a while they look back up here when Harry Namba was with Arthur L. Guys' Parlor Minstrels; Richard Moore was with Killian and Moore; Wm. Holly was with Cohan; Fred "Bones" Bachman was with a school act; Eddie Voss was with Fields and Lewis; Ben Schaffer was with Schaffer and Murphy; Allie Bagley was with one of Pop Gallaghers' tabs; Russ Kelly was with Frank Dumont's Minstrels; your author was with the Kickapoo Indian Medicine Co.; Lily Leonora was with Leonora and Ryan; Xela Edwards was with the Madcaps; Ethel Clouds was with T. Dwight Pepples' Minstrel Maids; George Harman was with Joy Bros. and Gloom; Andrew Molony was with "White Cargo; Dave (DDH) Hall on Orpheum feature; Alf Pierce was with Pierce and Udell; Fred With was with Norine Carmens' Minstrels; Connie Reeves did a piano solo in Canfield, Ala.; Harry English was with Willard Mack; Kitty Vogelle was the Prince of India; Toni Temple was with "Seventeen."

Ottawa

Chester Frowde fills in as photoplay editor of the "Journal."

P. J. Nolan and Charles Bamford presenting each other with loving cups.

Ray Tubman buying another serial for the Imperial after swearing off.

Three more Ottawa theatres declare open shop after dispute with operators.

Negotiations for the sale of the Ottawa professional hockey club fell through.

Walter Gilhooley, former football coach, is the new sporting editor of the "Journal."

Will McLaughlin recovering from double pneumonia and worrying about his dog.

Ambrose Nolan waiting for the ice to go out so he can launch his outboard racer.

Don Stapleton has delayed the showing of "Hell's Angels" at the Centre until after Easter.

"Strange Interlude" drew capacity at the Embassy for three days and Ruth Draper is sold out in advance.

Frank Badgley getting chesty when one of his Canadian Government films is selected for a television test at Passaic.

Cleveland

By GLENN C. PULLEN

Austin Wylie, local bandmaster, filed petition in bankruptcy.

Chinese Temple cafe bankrupt. Liabilities $24,000 and assets $16,000.

Tommy Carroll books Griff Morris' radio orchestra into Rye Beach.

"Golden Gloves" fights put on by "Plain Dealer," cutting into theatre biz.

Mob of collegiates invaded State and stopped show until cops ran 'em out.

Emerson Gill tried new hair restorer and got a skin rash for his trouble.

Earl Cheetham, tuba in Manny Landers' band, doubles as a chiropractor and lawyer.

Merle Jacobs, co-manager of College Inn, organizes own band and returns to trap drums.

Severance Music Hall has installed elaborate switchboard which plays color symphonies on specially designed ceiling.

City officials dickering for Carnera title fight for new stadium, construction of which is being held up by something or other.

Florindo Luccioni, restaurateur, being sued for $5,000 by Dominic Bartono, who claims Luccioni broke three of his ribs while latter was serving liquor sentence in Youngstown.

Berlin

By MAX MAGNUS

Ed. Perkins overlooking situation.

Waldemar Bonsele is 50 years old.

Paul Wegner back from Holland.

Eugen Burg's mother died, 90 years old.

Curtis Melnitz and Scotoni back from Vienna.

Gitta Alpar and Ernst Verebes had a break-up.

Ursula Grabley, a young actress, is a discovery of Joe May.

Albert Basserman has lead in picture, "Gefahren der Liebe."

Wilhelm Dieterle wrote he intends to meet, all his debts.

Lilian Harvey had severe ptomaine poisoning. Recuperating.

Max Pallenberg is expected to return from his world trip in June.

Hans Prodnitz, former manager of Ufa, intends to produce films in the fall.

Delia Reinhardt sings the leading role in "Manon Lescaut" at the Staatsoper.

Fritz Kortner will take the lead in an American comedy staged by Barnowsky.

Sigrid Onegin, singer, prolonged her contract with the Staedtische Oper for three years.

Gerhard Lamprecht badly injured his ankle and had to postpone his Asta Nielson picture.

The English actress, Marie Suzanne Tempest, here with her husband, W. Graham Brown.

Paramount signed up Lien Deyers for the lead in the picture "Laughter," to be produced in Paris.

Max Reinhardt will bring out Goethe's "Faust" with Werner Kraus as Faust and Hans Albers as Mephisto.

Carola Neher cancelled her contract with Reinhardt and will take the lead in Savoir's comedy "Der Dompteur."

Victor Barnowsky demands an indemnification from Felix Bressart in the amount of $2,500, re Bressart's next contract in pictures.

Charlotte Ander, was signed by Erich Pommer for the female lead in "Voruntersuchung." Robert Sodmak will direct after the stage play under the same title by the Berlin attorney, Dr. Max Alsberg.

Montreal

Oscar Major says it ain't so.

Talk of acts again at the Gayety, dark since November.

Censors mauled "No Limit" and "Scandal Sheet"(films).

Jack Chalmers, city ed, lets "Gazette" cubs take Sundays off regular.

Cabarets, night clubs, speaks, all flopping. Only good biz at big gambling joints.

Yehudi Menuhin took his 16th curtain call with his overcoat on. Sell out at St. Denis.

Frank Calder convenes local sports writers who criticize hockey referees. Still criticizing.

Tom Archer hitting on high in music critiques. I. O. D. E. women, peeved at review of dud concert, ask for his head.

Local boxing commission went to Miami (12). Elmer Ferguson fixing up future biz with New York commission on way back.

Amateur Theatre Tournament starts at the Orpheum March 16 and will last a fortnight. At least 14 groups participate.

Seven thousand single and 3,000 married men desitute here among English-speaking population alone. Hard Lent for theatres.

Siamese Twins, out of Loew's since mid-February take two-night stands at each of five United Amusements nabe houses.

British Film Guild claims there have been 761 bookings of British films into Canadian theatres since August. Big increase over previous years.

Insufficient ballyhooing of "Ex-Flame" as "East Lynne" at Imperial lost plenty biz to a show that has always clicked among Old Country fans.

Orpheum (stock) makes new departure in running premiere of play by local playwright, Georges Pacaud entitled "Noveaux Riches" (29). Had fair run.

Canadian Opera Company rehearsing of premiere at Loew's May 5. Wilfrid Pelletier, conducting. Edward Johnson, tenor, and leads from Metropolitan Opera.

CHATTER

Loop

Jimmy Ashcraft doing p. a. stunts.

Dorothy Gardner east to home-life.

Ben Bernie thinks stiff hats are lucky.

Ben Bernie put on a show for the lucky; putting on a show for the war vets.

Jimmy Cooke changes pipes and tobacco weekly.

Marjory Maxwell, Civic Opera Star, now NBCing.

Loop saw its first snowfall in months last week.

Morris Silver and Max Turner to N. Y. on ten-day search for talent.

Albert Zugsmith p. a.'ing Joe Haymes and Missourains at Cincinnati.

Manfredo Kernwein, Harris box-office boy, tripping to Florida shortly.

Chick Castle has a standing order at the florist for a white carnation every morning.

Nan Elliott is now making weekly trips to Milwaukee for the William Morris office.

Art Stiller is out in the sticks trying to interest the natives in a certain brand of pop music.

Jimmy Petrillo has new, see-proof, sound-proof and knobless doors for his private sanctum.

Rudy Vallee played with the local police band and got the bluecoats to drive the sheet song sellers out of town.

Picked up a wanted hoodlum at the Erlanger during intermission last week, giving the theatre front page spotting in every daily.

Agnes Seward, official contact over at the NBC studios, counts her family tree back to Will Seward of the Lincoln administration, and who has his picture on the salmon can.

Monthly feed punched out by the Sheet Music Club, at the Rialto Gardens, was serenaded so well by Henri Gendron's band that the boys decided to adjourn until next month to finish unfinished business. Jack Lavin was appointed to a committee, and took it like a soldier. Sid Berman sat at the speakers table but didn't even take a bow.

Washington

By JOHN DALY

Morris Gest, in town with the premiere of "The Wonder Bar," spent most of his time in Sol Bloom's office at the George Washington Bicentennial Commission.

Washington's Japanese cherry trees are going to bloom three weeks earlier than usual, which means 400,000 will start for Washington two weeks before Lent is over.

William C. Murphy, Jr., star political reporter in the Washington bureau of the old New York World, has joined with the United Press, covering Congress. His articles will appear in the World-Telegram.

Senator Buckley of Ohio was told he ought to take up bridge. He did. At his first game after the lessons he bid "two." "Two what?" asked one of his opponents. "None of your business," answered the Senator.

Al Smith, coming to town as Congress was adjourning, proved to be a greater attraction than the entire personnel of the Gas House on the Hill. Most of the Washington correspondents deserted the press galleries to interview Al.

Great speculation here over the prospects of a third political party to be launched shortly. It's the outgrowth of a call to Democrats and Republicans, insurgents all, by Senator George Norris, Nebraska Progressive, and his colleagues.

Automobile salesmen, seeking new prospects after the depression period, found their most prosperous business by assailing the lines of the veterans getting their loans from Uncle Sam. One local firm managed to sell 100 cars in five days.

Two new statues now adorn Statuary Hall, under the dome of the U. S. Capitol. One is of Junipero Serra; the other is of Thomas Starr King, two men who, through oratory and preaching, carved their immortal places in the history of California. Senator Hiram W. Johnson presented the statues.

Three of the nine women members of the last House gave up their seats to gentlemen when Congress adjourned. They are Ruth Hanna McCormick of Illinois, who ran for the Senate and defeated by James Hamilton Lewis; Pearl Peden Oldfield of Arkansas, who retired voluntarily, and Katherine Langley, Hoovercrat from Kentucky, defeated for re-election by a Democrat.

They are giving Senator Borah of Idaho the laugh over this: He asked the Senate barber to let him use a shaving mug with the gilded name "R. Owen," the possession of former Senator Robert Owen. When the Idahoan's face had been thoroughly lathered, Senator Hawes of Missouri entered the shop and turned excitedly to the barber. "Hey!" he shouted. "Senator Borah's using Ruth Owen's shaving mug!"

The Rev. G. Z. Brown, pastor of Mt. Zion Baptist Church, started out last Sunday to preach a marathon sermon on "The Evils of the Modern World," intending to cover such phases as evolution, juvenile delinquency, the crime wave, the race problem, and others; but after getting into two hours and 35 minutes of discourse, bad ventilation and overcrowding in the church drove the holy man from the pulpit. He had just reached political corruption. Someone had forgotten to open the windows. The Rev. Brown stated afterwards that he would probably continue the marathon.

Rochester

By DON RECORD

U. of R. men going in for ping pong.

Fairport's to vote on Sunday baseball, March 17.

"City Lights" will play the Rochester, largest house in city, on percentage.

"Cock Robin," Philip Barry play, given by University Players. Barry is former Rochesterian.

Ray Fagan, former vaude band leader, heads the new piano department at Sears Roebuck store.

Not generally known that Carl Ackerman, new Columbia journalism director, is super p. a. for Eastman Kodak.

Mme. Nettie Hinckley, for many years a medium at Sea Breeze park, and noted for her charities, died last week.

Three gallons of rose scent sprayed into Loew's Rochester daily during "Moonlight and Roses," orchestra number.

Rose Lerner, who has been playing in "Street Scene" (legit), home for vacation. May rejoin company on tour or try local stock.

The Rudy Vallee imitation of "Give Me Something," and including the shower of grapefruit, was even used up here—Loew's Rochester.

With the skating season over, city has built three indoor tennis courts and four horseshoe pitching layouts. Aim is to keep the young bloods occupied.

Local made talker "Love on the Run" proved draw at the Capitol. But film was shorter than the 50 columns of publicity given it by the "Journal."

Maurice Adams, many years city editor of the "Democrat and Chronicle" here, and later with the "Journal," now telegraph editor of the "Times-Union."

Manager Jay Golden of the RKO Palace, Herbert Morgan, Temple, and Hay Nash, p. a., went to Albany for conference with Lew Golding, back as district manager.

George Eastman, who doesn't mingle much these days, had front row balcony seat at a recent prize fight. Second time in history, both visits being to see young Steve Halaiko toss the mits.

The Piccadilly had boys' band set as a special feature, but two stage hands whose heaviest work is pulling curtain three times a day declared they would have to have third hand at $5 to roll out the piano. No sale.

Manager Hattie Lutt has ruled for clean stock at the Lyceum, which will contrast with some plays given in the past. Company includes Betty Murray, Velma Royton, Matthew Smith, Ralph Roberts, John Warburton, Elmer Hall and Joseph Keogh, assistant director.

Boston

By LEN LIBBEY

Henry Taylor monkeying with a camelot tournament for the Publix Met.

Forty gambling raids by the police in one night in the Lawrence district.

Hollywood theatre (800) was burned to the ground in Cliftondale, Mass., and probably will not be rebuilt.

Chinese restaurants nearly out of biz as result of police activities following morality probe among high schools.

Evelyn Cunningham, pageant producer, has taken charge of the Massachusetts extension course in "Play Producing."

Ethel Snow Hughes, formerly a Ziegfeld girl, shot herself after quarrel with hubby, who immediately submitted to a blood tranfusion to save her life.

Guy Robertson, lead of "Nina Rosa," playing at the Shubert, was so generally rumored to be out of the cast last week that the radio was used to nail the story as cold.

Cyna Davis, daughter of Frank Hookailo, district manager for Publix, made her stage debut last week with the Somerville, Mass., players. Her mother was Lillian Davis, vaude single. Papers gave the kid a great break.

George MacKennin, columnist of the "Daily Record" (tabloid), has gone so hot in m. c. work in Publix and RKO houses that he has been offered a night club hook-up. Has good pipes and somewhat heroic in stature.

Mrs. Isabel Perry, of the Old Howard, died last week at an advanced age. She was given the first funeral through the business district in 20 years because of Colonial descent and family possession of a historic tomb.

Syracuse

By CHESTER B. BAHN

Oxford Amusement Company has acquired the Oxford, Little Falls, from H. R. Church.

Raymond B. Jones, manager of the Paramount and proud new parent, is confident that his son will not be a theatre operator—he sleeps all night.

Advisory Board of the New York State Fair convenes in Albany, March 25, to formulate plans for this year's exposition and to approve a five-year expansion program.

"City Lights" will show at Loew's State next week, sans free lists. All persons on the regular pass lists received cards this week advising that no house courtesies would be extended.

Eastern Music Supervisors' conference here March 18 will draw delegates from 10 eastern states. Conference will be in session three days. Attendance of 1,500 musicians is anticipated.

William A. Downs, eastern division manager for Loew's, back from a six weeks' vacation in Cuba, arrived here to find Edith Griffith, blues singer, featuring a new song from his pen on the current State program.

Adams Amusement Company, Inc., of this city has been incorporated with capital stock of $20,000 to conduct an amusement business, including both motion pictures and dramatic performances. Directors are Robert Stebbins, Patrick Moriarity and Joseph Silcox.

Vladimir Shavitch is expected to continue for another season as conductor of the Syracuse Symphony which closed its schedule last week. Next season's program calls for 10 subscription concerts. Shavitch sails for Russia this week. He will be guest conductor of the Moscow State Opera.

Now it can be told—male and female snores are the same. Dr. Donald A. Laird, eminent psychologist of Colgate University, who has stayed awake many nights studying how other people sleep, is the authority for this information. Snoring, according to the Doc, is a saxophonic type of noise.

Cock fighting is coming back as an indoor sport in this vicinity. One of the largest attended fights of the winter, held at the Island hotel on Owasco lake, was successfully raided by State troopers last week. Eighty men, including 30 from Syracuse, were nabbed and fined $10 each. Some 33 fighting birds were confiscated.

Major George W. Landers, father of hundreds of municipal bands in 28 states, is laying down his baton after 51 years to return to this city, his birthplace. Landers started as a bandsman with John Robinson's circus back in '81. For the last 30 years he has made his home in Iowa, where he fathered the municipal band law, since widely copied.

Arthur Anklin, alleged proprietor of a speakeasy in the Wood building, adjoining the First Baptist Church, who was given five days in which to vacate on an eviction order, moved out the costly furnishings of the establishment. Order was secured by the executors of the estate of the late William Rubin, former local counsel for the Shuberts and a brother of J. Robert Rubin of M-G-M and Loew, Inc. A police raid on the club has been ruled illegal.

Bronx

Wally Allen getting slim.

Peggy Foldes in Bermuda, as who isn't?

Third robbery at the Park Plaza theatre, and first under Fox control.

Hear how Lee "Harlemania" Posner, who lives here, originated the Lindy Hop?

Joe Darcy satisfied with the restaurant biz, and won't return to vaude. As a restaurateur, he at least eats regularly.

Boston Road and Daly theatres, under different ownerships, pooled foreign-language newspaper ads for "Two Worlds." Louis Gans' way of saving money.

New producer and new company at the San Jose, Spanish-language house, in attempt to revive biz. Producer is Leopoldo Gonzalez, replacing Joe Miranda.

Spanish talker policy at the Claremont, on the rim of the "Spik" community, no go, and out after this week. Claremont one of Harry Harris' biggest headaches.

Sidney Stavro, who used to produce plays at the Intimate Playhouse and Tremont theatre, now teaching dancing. He can't pronounce "terpsichore."

"The Home News" starting a weekly hour over Station WBNX. Local playhouses co-operating, including loan of talent. Programs arranged by Harry Parsons, city editor.

Loew's Rio stations a 24-sheet wagon in front of the RKO Hamilton daily, since the latter went straight pictures. They are like that on Washington Heights, which has two picture houses to every resident.

Portland, Ore.

Henri le Bel grinds the organ at the Alder.

Will King's girl show will not go into the Rialto.

Eddie Waller, Dufwin stock director, aces with local legit fans.

George Corley new artist at the Fox-Broadway, replacing Jess Gruhler, who went to the Fox Paramount.

Looked like an RKO convention last week with Theodore "Cigar-in-Face" Gamble as m.c. Theodore sells the RKO groceries in this burg.

Dave Piper and Jim Beard are the town's new exhibitors. Russian stuff one show, SRO and percentage with FWC. Big with brow crowd. Likely to prove winner.

Mrs. Eddie Waller (Doris Brownlae) is ingenue with the Dufwin stock. Takes such a good picture the local camera snappers want them for show case props.

Leo Carrillo makes a curtain speech about a woman with a year-old baby still very broken up over the death of her husband two years ago. They go for that without a blush.

Columbus

By WALT HARVEST

Stock burlesk dirt a draw.

Homer Harman, local light, new p.a. for RKO here.

Greystone nitery doing top business in seasons—fact.

Ohio theatre tightens up. Pub. dept. and ushers cut.

Frank (Doc) Colley new sports editor of the "Dispatch."

Sid Schecter leaves law practice in attempt to crash vaude.

Ogden theatre band and entertainers in union-like tieup.

German Opera goes over as hit of the season. Two-night stand.

Palace backstage ready for vaude, but no announcement to date.

Revivals at all neighb. churches cutting into film house grosses.

Newspapers cut all trade names from radio programs run daily.

Bill Cunningham, theatre editor puts over daily censorship panning

McKinney's Cotton Pickers to open Valley Dale spring dance season.

Slim Bozman, Majestic, keeps mails to Baltimore busy. She's there.

Billie DuBray wins Metropolitan Film Co. contest and heads for Coast.

Marathoners pass 2,100th hour and get ready to challenge Chi groups.

Millicent Easter made general contact mgr. for two local RKO houses.

Jean James, columnist, for weekly broadcast of her stuff over WEAO. First newspaper writer in town to get anywhere on air matters.

Canton

By REX McCONNELL

No apple peddling here.

Quarter Nite Club folds.

Pro basketball flops after six weeks.

Valentine talker cuts admission, 15c. all.

J. C. Callihan, Akron, booker of bands, now managing WHBC, Canton.

Loew's organ, silent for a year, goes on air daily for Philco radio. George Mader at console.

Canton loses Minor League baseball clubs when Central League decides to quit. Heinie Groh, Cincinnati, owns local franchise.

Jim Sarsfield and Ned Nestor have given up dining car here and in Columbus, where they have contract with WAIU.

New Orleans

By O. M. SAMUEL

Jung Roof folded for winter.

Strand having a hard time of it.

Vic Meyer journeyed to St. Louis.

Local radio programs getting better.

Jewel Freie giving a Vieux Carre party.

Touts worrying about the fare to Bowie.

Carnivals around again. Tents look shabby.

French company at Tulane attracted only fair biz.

Herman Deutsch's new book, "The Incredible Yaqui," is out.

Advent of spring making itself apparent at local wickets.

"Old Doc" O'Brien fixin' things at Loew's State. Those new vaude revues are in evidence there.

"Street of Sin," for adults only, at the Dauphine. Played a week at the Tudor when released long ago.

New show at Club Forest includes Lovey Sisters, Valen and Kevenoff, Gladyce DeFoe, Layne and Gordon and Rich and Snyder.

Bobby Tarrant, still the nifty dresser, may shelve the impresario game. Always wears flower to match his tie or vice versa.

After spending much money putting sound equipment in the Palace, RKO thought it best not to open the theatre. Sad blow to Eddie Mauras.

Associated Press report from Washington says New Orleans is one of America's wickedest cities with drinking, gambling and everything. Ooh!

VARIETY

Trade Mark Registered

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15 YEARS AGO

(From Variety and Clipper)

Rumblings are heard of the approaching White Rats' strike, the third of the series dating from 1906. Movement began for a closed shop and the V. M. P. A. started reprisals.

Ewing Justice, former Washington correspondent for the New York "World," took charge of the Fox press department.

A famous case of act stealing was settled when an arbitration board exonerated Metro in the matter of signing Mr. and Mrs. Sidney Drew who had been working for Vitagraph.

Censor Funkhouser of Chicago was off on a crusade against "sex pictures," but the gang story issue had not yet come up in the Windy City.

Charley Chaplin signed an agreement with Mutual involving payments of $670,000 a year. Chaplin was then 26 and his older brother Sid handled all his business.

Only a few people in show business were familiar with Palm Beach so when Jos. M. Schenck returned from that gay territory his account was news.

Ringling Bros., laying their plans for the opening of their own circus at the Coliseum, Chicago, decided to restore the spectacle, this time based on the Cinderella story.

50 YEARS AGO

(From Clipper)

Week marked the inauguration of James Garfield as President of the U. S. and Chester W. Arthur, who was to become president by the Garfield assassination, as vice president.

Henry Ward Beecher, Brooklyn clergyman, having become involved in a scandal which brought him to trial, his congregation raised his salary, which inspires the Clipper to cynical comment. Another sensational preacher, named Talmage, likewise got himself in a legal jam and his pay as pastor of the Brooklyn Tabernacle was advanced from $7,000 to $12,000.

Jay Gould had bought up several New York daily newspapers, both of them with Associated Press franchises, and the Clipper is moved to wonder if the railroad wrecker is trying to get control of the A. P. as an adjunct of his stock jobbing enterprises. (One of the papers was "The World," which Gould later sold to Joseph Pulitzer. Same "World" that was sold recently to Scripps-Howard).

One of the periodic railroad rate wars was on and the Pennsylvania railroad was carrying through passengers to Chicago for $3. Clipper suggests this would be a great time for Cook county to take a census.

Gus Hill—sure it was the same Gus—quit the stage and opened a public gymnasium at 255 Bowery, where he stood ready to teach ladies and gentlemen the gentle arts of club swinging and sparring.

Six-day pedestrian contest in San Francisco being completed. Clipper quotes the distribution of prizes. The winner, girl named Howard, drew down $227.50; runner up got $113.50 and third contestant drew $87.50.

Racing meet appropriate to this season was in Charleston, S. C., and Miami, much less the Hialeah, and Havana was no relation whatever to the U. S.

Inside Stuff—Legit

Even President Hoover sat up and took notice when the last wall of Poli's theatre crashed to the ground in Washington last week, the final act that brought down the house. In wrecking the celebrated old theatre, to make way for a park in front of the new Commerce Building south of Pennsylvania avenue, the building demolishers left standing the great wall which contained the proscenium arch of the old theatre. Estimated, by contractors, that the arch, built way back in 1840, weighed some 50,000 tons. When it hit the earth, nearly all downtown Washington knew it. The President, about to sign some papers, felt the detonation.

No warning had been given occupants of nearby structures, and many persons working in the Washington "Post" building, the Willard Hotel, the Washington Hotel, etc., were raised an inch or two when this mass of debris fell. Three blasts of dynamite were unable to undermine the towering wall. When it did fall, it blew a cloud of dust down Pennsylvania avenue that almost reached the Capitol, a mile away.

The Willard-Keefe-Edward J. Foran play, "Privilege Car," which Saul Abraham and William Fields, was begun when Keefe, who is at once a Broadway boulevardier and literateur, was press-agenting a piece called "The Up and Up." Foran's brother was in the play and mentioned "Privilege Car" to Keefe. Keefe took it and rewrote it; Abraham and Fields bought it on one reading and stuck it into immediate rehearsal.

It's about the privilege car with a circus or carnival. Inside in that respect comes from Foran, who worked with a traveling outfit. Among the props is a slot machine. The cast hasn't figured out its percentage yet and they don't know who has the key. Some say the machine is set 70-30 for the house and they suspect the holder of the key.

Broadway's legit, say its mentors, is going through a radical evolution. Principal point of that change is the coming to the forefront of young managers and producers and the gradual outing of older producers. Another point in this evolution is the entry into legit of picture producers.

Younger producers are accounted for by some of the season's outstanders—"Grand Hotel" for Herman Shumlin, "Fine and Dandy" for Green & Gensler, "Three's a Crowd" for Max Gordon, and "Girl Crazy" for Aarons & Freedley.

Same superseding is expected in the playwright field. It takes in Moss Hart, Paul Osborne, Preston Sturges, Philip Barry and William Dubois.

A loss of legit advertising is being taken by the New York Evening Post. Reason is a theatrical guide The Post prints on its drama page, in which capsule criticisms of shows are given.

Specific example are advs for "Green Pastures" and "Philip Goes Forth," not in the Post. While the paper's small notice on "Pastures" is oke, that on "Philip" is a rap. Reported that Roland Stebbins, who produced both shows, asked for the "Philip" notice to be changed. Nothing doing resulted in both ads being yanked. Number of other legits are also out of the paper.

A legit producer said one rap in the paper, day after opening, was bad enough for a show, but continued publication of such raps couldn't overcome what the paper's theatre ads might say.

Thelma Scott, 18, comely colored girl, who was studying for the stage and who has been taking dancing lessons in the Billy Pierce studios, was found dead in her Harlem home Feb. 15. Two other members of her family were also killed at the same time, apparently by a maniac, according to the cops working on the murders.

Around the Pierce studio Miss Scott conducted herself with modesty and Freda Jackson, in charge, who knew the girl pretty well, does not believe there was any jealous suitor motif. The girl always came to the studio unaccompanied.

A legit casting agent who left Broadway a couple of months ago and returned to agency work on the coast spent five days in the jug at Beverly Hills. He was in a cafe with a bottle of booze decorating the table. A cop told him to put it out of sight, whereupon the caster replied they didn't do that back in New York. Copper grew belligerent and more so when the agent cracked: "And don't let Jimmy Walker hear about this." Officer then made the pinch. No eats in the Hills lock-up, the agent being accompanied to a hash house by the jailer morning, noon and night.

The Coast can't figure prominent eastern legit people being brought out in very ordinary productions. Net result is damage to the stage players in the minds of the Coast public.

Apparent reason is that the name is talker-eyed and figures, no matter what kind of production it is, that Hollywood is Hollywood and a personality should not be kept "hidden" on Broadway. Actually the ordinary reaction of the studio crowd is: If it's a bad show everybody in it is also poor. And if it's a click even the bit people are worth contracts.

Richard Krakauer, who was with Edgar Selwyn last season as general manager and who tried producing this season—"The One Man" with Arthur Lubin—has quit show business. He is back with his father who owns Grand Maison de Blanc, largest linen establishment in the world with branches in many points. When he quit to go into show business, Krakauer was getting $25,000 and it will be that much or more from now on. Dapper little chap was with Columbia Pictures (New York) for a time.

That toothsome fruit known as picture rights simmers down to stewed prunes sometimes in the case of musicals.

One musical comedy recently purchased for pictures brought $33,000, on the face of it not a bad figure. The agent's 10% for selling left $29,700 for apportionment. Of this the producer gets 50%, leaving $14,850 for the authors.

This particular musical had two librettists and two composers, meaning the four-way split brought the boys $3,718.50 apiece.

Martin Jones, producer of "Greater Love" (closed) Liberty, New York, is said to be the son of the wealthy Hecker's buckwheat Jones. While usually occupied downtown he has dabbled in show business, having been interested in "White Cargo" and "The Squall."
Bruce Spaulding and Anthony Baird. Miss Hay was in the cast. It was
Bruce Spaulding and Anthony Baird. Miss Hay is in the cast. It was said to have been revised and restaged by Gabriel Beer-Hoffman. Miss Hay's husband is David Bath of the "Daily News."

When Ethel Barrymore's son, John Drew Colt, went into his mother's production of "Scarlet Sister Mary" in Chicago recently, he got a message from his uncle, Jack Barrymore' which went like this:

"You're lucky in only blacking up for your debut; I threw up at mine."

Uncle Jack also sent him the red apple which, according to family tradition, is a debut present. Young Colt is now on tour with his mother through the south in "The Love Duel."

Raymond Huntley, English actor in "Venetian Glass Nephew," closed musical at the Vanderbilt, New York, did a burn when "Dracula" (U) opened at the Roxy, because Roxy's advertisements stated that Bela Lugosi in the film also created the original stage role. Huntley played "Dracula" in London, where the play opened in February, 1927. Lugosi did the same in New York about eight months after.

After Huntley sent a wire to S. L. Rothafel the ads were changed.

Claire Carvalho collaborated in writing "Pacing Danger," which was taken off after three days at the Booth. She is a society girl of Hartford, Conn. Leighton Osmun was programed as the other author. He has been dead three years.

George Holland, former press agent, has turned playwright, having written "Front Money," which has a stock racketeering background. He was offered $7,500 for the picture rights but it will be done as a stage play first by Robert V. Newman.

Inside Stuff—Pictures

L. A. Young is the Detroit springs maker and capitalist, who has seven million dollars represented by the Tiffany picture producer and distributor. Young, alone, has financed Tiffany for a number of years. At present Tiffany is going through the throes of reorganization, with Young's investment remaining, as reported in the news columns of this issue.

Young is the first wealthy business man who has openly placed so much money in the picture business, with his operating organization headed by another outsider, Grant Cook, who is or was Young's attorney in Detroit. Without a showmanly staff of importance or experience and with Young giving little more than cursory attention to Tiffany, the result as reached was inevitable, in the way it has happened or in some other way. It once again denotes that laymen direction of the show business can not carry through without the necessary complement required by expert film tradesmen, something Tiffany unfortunately staggered along, without.

It is said that Young started his fortune through an acquaintance with Henry Ford. It commenced in business dealings, but developed into a stronger friendship. When Ford was struggling with his auto factory, Young had a springs shop. Young made springs for wagon or auto bodies. Ford needed material and credit. Young supplied Ford the necessary springs and accepted Ford company stock in payment or part payment. Ford didn't forget. Later the Young's springs became a part of the Fisher bodies, which tells everything else.

Tiffany's big business muff was "Journey's End." It should have made Tiffany for all time as a picture producing company in the trade. It should have grossed at least $3,000,000 for Tiffany in this country. As far as reports go, "Journey's End" meant little to Tiffany in prestige and grossed under one million dollars, while "Journey's End" has never played over 50% of its possible territory in the U. S.

Other men from commercial lines have entered into the picture business, to discover, despite their unusual success in rebuilding other businesses, that the show thing is something entirely different, away and apart from any other line and something that can not be absorbed overnight or in years, if starting too late in life. Nor is it comparable to commercial business in operation.

In commercial trade goods are made and sold in lots, along the same principles and a retailing formula, with varying changes only in season's styles. In the show business every day is another day, something different, with each picture, bill or entertainment weekly a show wholly by itself. Men behind that show propel it from an experience that dates far back. The best the man from without suddenly in charge of a show business can do is to surround himself with such men, if they may be located.

BIP (English) in showing its foreign versions in New York, is evidently anxious to conceal they're not made in the original countries. German version of "Night Birds," now at the Princess, New York, on the screen without BIP credit or mention. Director's name is on first as presenting. No more credits, not even for cast. BIP may fear names, etc., being English, may hurt with audiences.

Newspaper ads and billing outside of theatre also completely uncredited, merely stating it's a "German all-talking and singing film."

Similar action was taken by the President theatre, New York, recently in presenting a French version of Metro product, billed as coming to America direct from a run in Paris, though the Metro lion showed itself. Feeling of the exhibs over these foreign features probably is that their patrons don't want to see versions of American or British films, but prefer the home product. Whether they can deceive customers very long, or how the customers will react when finding out is another question.

Some of the stuff the film censors in Pittsburgh do is just as foolish as it is terrible. "Stolen Heaven," held up for several weeks but finally released after a flock of changes, offers an example.

Most of the opening has been deleted and in its stead a written title injected. The title reads: "Her warm heart and human sympathy leads Mary Swanson (Nancy Carroll) to pick a derelict off the doorsteps of her home."

The next scene shows Miss Carroll leading Phillips Holmes into her room.

"How did I get here?" he asks a minute later.

"You followed me all the way home," she replies.

The art cinemas or little film theatres are dead. A half dozen in New York a few years ago with not one left. There may be a few in some of the other cities, but in New York they have given way to the coming of foreign talkers.

Fifth Avenue Playhouse was the first of the arties. It opened in 1925 playing old silent films which had made a name for themselves as artistic efforts; also modernistic films with no market value.

Although looked at as a fad that would pass quickly, the house made money. Others sprung up around town. They were beginning to die when foreign talkers came along.

Hays office intends a hands-off policy on the screen advertising problem, unless called upon to act, according to report. This probably because the subject may not come within its province of operation.

Indications from certain film sources are that the Hays board may be asked for a conference on the situation that has arisen through commercial and sponsored films. So far, says the Hays office, no such request has been received.

In a page office ad in color headed "Dynamite," the Chicago Tribune extolls the merits of its one or two-page color advertisements. The Trib's announcement said the color ad at comparatively small extra cost could be ordered upon 24 hours' notice.

This is the sort of advertising used effectively in the Trib by Radio Pictures, on two occasions of late.

Barbara Stanwyck's contract with Warners permits her to only do two more pictures for Columbia.

Miss Stanwyck's WB agreement is for five years commencing Aug. 1 although she starts April 1 on "Night Nurse" for WB. Miss Stanwyck then returns to Columbia for a picture, and next year will also do a feature for the Cohn-Brandt outfit, but at Warner's discretion.

"Cimarron" is expected to end its run at the $2 Globe, New York, to permit its opening on grind at the RKO Mayfair April 3. Following the Mayfair stay, now anticipated to be about five weeks at least, Radio's ace picture will be generally released in the metropolitan area.

Ticket Brokers Advance Money For Legit Show Under Promise Of Choicest Seat Allotments

In financing some costly Broadway productions, the some assistance from ticket brokers was a known but more or less secret fac in other seasons. This season, with the Theatre League's abortive attempt to control the ticket broker, such transactions were absent.

With the League out of the ticket business the partial return of the system of ticket buys has been the means of contacting the managers and brokers, with the latter inclined to advance money on productions.

One such deal along unprecedented lines is reputed to have been consummated in the matter of "The Band Wagon," to be produced by Max Gordon, the show due into the New Amsterdam about June 1, with the Astaires starred. Ten agencies are said to have agreed to advance Gordon $80,000, the amount from each broker concerned varying from $5,000 to $25,000. Understood the arrangement was made with the assent of Erlanger Productions which will have a 50% interest in "Wagon." Estimated cost of production is $150,000.

Best Seats

In return for the loans the agencies are guaranteed preferred tickets during the eight weeks of a buy and for a longer period if the buy is extended. Gordon also guarantees to repay the loans during the last half of the buy. Control of the tickets remains with the box office, but the latter will deliver the agreed-on locations. House is to handle all money from tickets in the usual way, the attraction in this instance having the right to say what agencies are to be allotted the front rows.

The New Amsterdam is operated under a lease by the Erlanger estate, Charles Dillingham and Flo Ziegfeld. The latter are reported having objected to Gordon's agency deal until it was explained that the theatre itself was not obligated for the loans. It is reputed that both have secured advance money from ticket brokers in the past, although their deals were somewhat different.

Several brokers are known to have declined to enter into the arrangement with Gordon. The reason given was that they did not care to set a precedent which other managers might follow. Agencies not in on the deal will not be included in the buy, the sale of choice seats going only to those who do. The financing is a matter of credit whereas the buy itself is predicated on the show being a success.

Few Winners

Gordon's current success "Three's a Crowd" at the Selwyn is also participated in by Erlanger's to the extent of 50%. It is one of the very few attractions the Erlanger office has been a winner on this season. "Crowd" is also one of the few current musicals which has paid off production cost and is actually out of the red. Gordon's half of the production outlay on "Crowd" was secured in a different manner, but the success of the show gave him the managerial rating that is the basis of the agency deal for "The Band Wagon."

"Girl Crazy" Cuts 25%

Aarons & Freedley's "Girl Crazy," current at the Alvin, has joined the list of cut-salaried New York musicals.

A general slice of 25% for principals and 10% for the chorus went into effect last week.

Mission Play Brief

Los Angeles, March 10.

The Mission Play at San Gabriel closes its 25th season March 15 after a run of six weeks. Usual season lasts for four months.

Lack of tourists' travel this year necessitates the early closing.

"Snatchers" in S. A.

South African Theatres has the S. A. rights to "The Cradle Snatchers," by Russell Medcraft.

Play produced in New York in 1925 by Sam Harris.

"SISTERS" IN CHICAGO

Flopped Last Time Out, Before Going There

"Stepping Sisters," by Howard Comstock, has been taken by Laura D. Wilck, New York playwright and producer, for a stock production in Chicago. Show, the second Broadway play Miss Wilck has taken for Chi, follows "Torch Song," the first into the Blackstone there in about two weeks.

"Sisters" recently was sent on tour by Shuberts and Albert Bannisters to play Boston first and then Chicago. It folded in Boston.

Miss Wilck's Chicago productions are being backed by Tracy Drake, owner of the Blackstone theatre.

Spanish Talkers Kill Mexican Legit Quickly And Thoroughly in L. A.

Los Angeles, March 10.

For the first time in 10 years Los Angeles is without a Mexican dramatic stock company. The 40,000 Spanish people living here have dropped the legit theatres where their mother tongue is spoken in favor of Spanish talkers.

The Grand, which formerly housed an imported troupe, switched to burlesque two weeks ago. The Estella, which featured a Mexican musical comedy company, extinguished the lights for good last Saturday.

Both houses had been favorite spots with the Mexicans for many years, but when the California, picture house, went into Spanish talkers the two older houses began to feel the opposition.

Six Months

It took six months for the Mexicans to decide that talkers in Spanish were better and cheaper entertainment than the stage shows.

Performers who were with the stock companies are trying to land in Spanish talkers. Some of them tired quickly of making the studios and took it on the lam for Mexico.

The former prima donna of the musical stock company is now a featured wiggler with the burlesque outfit at the Grand.

According to promoters of Mexican legit, there is little chance of that type of entertainment returning.

2D YIDDISH TRY

Names in Cast of Shows—May Play On 42nd Street

Broadway's second legit attempt this season to gather coin with a show of Yiddish names will be made shortly by Joseph Burstyn, p.a. turning producer. He is bringing Ola Lilith and Wily Godik in next month. They may play at the Liberty.

Lilith and Godik, from the theatre Azazel in Warsaw, played Sunday (8) at the Civic Repertory on 14th street, with another set for next Sunday (15).

Season's first try with Yiddish stars, made by George Jessel, who brought the Adler family uptown, was a flop. Burstyn, taking the new try, was p.a. for the first.

Mrs. Mann's Plays

Clara Lippman Mann, widow of Louis Mann, has seven plays, one of which she is anxious to see produced.

No one on Broadway is in a position to take a chance at the present time.

NEW DOWN EAST STOCK

Springfield, Mass., March 10.

The James Thatcher Players opened a stock season at the Court Square Monday.

The cast includes Harry Fischer, W. O. McWatters, Arthur Ritchie (director), Alden Chase and Patricia Chapman, the latter two leads. Joe Cone is company manager.

Tip to Matinee Idols

Madison, Wis., March 10.

Tip for slipping matinee idols:

Black does it.

Tom Skeyhill, Australian globe-trotter, told civics club here no woman could resist Italy's Mussolini. Because: He wears all-black clothes. Rides a black horse. Sports black hat with black ribbon. Has black eyes.

Black does it, but "can you imagine Coolidge in such a get-up?" asked Tom.

ROSY OPERA IN L. A.—TOO ROSY

Los Angeles, March 10.

Local outstanding flop of the season has been grand opera.

Two companies here played to grosses best described as "disastrous." Each went home avowing to lay off Los Angeles.

German Grand Opera came here under guarantee by L. E. Behymer, local impresario. After 10 days it saw red totaling around $40,000. Chicago Opera, last week for six nights and not under guarantee, got in the crimson glow from its start.

Playing opera in a 4,600-seat house here is like putting a Roxy theatre at the North Pole.

With only the big seat hall as a spot for opera here, promoters find themselves up against it for any future try in this direction.

'Flying High' Off Road; With Original Cast Flopped Everywhere

"Flying High" is washed up on the road. One of last season's outstanding musical hits, it went on tour with the Broadway cast intact, but foundered in every stand.

A one-nighter "Flying High," using White's name but played by George Wintz, was a turkey. It annoyed small-town showmen, and also has been withdrawn.

50% SALARY CUT FOR NEW "PRIVILEGE CAR"

Salary reductions for "Privilege Car," circus play produced by Abraham and Fields of the Green and Gensler office have been effected. Chop is reported as reducing actors' pay by 50%, with management guaranteeing continuation of the show for three more weeks.

First cut salaries will be delivered Saturday (14). Salary increases will happen over a certain gross mark.

"Privilege" is being continued to allow producers a share of picture rights.

Co-op Coast Musical

Los Angeles, March 10.

A co-operative musical out to tour the Coast is "Honeymoon Isle," book and music by Hazel Lindost.

Ferris Hartman, Paisley Noon, Ann Toddings, Dorothy Welch, Tommy Richards and six others in parts, with 12 girls in line. Ed Oliver managing.

Troupe tried out in a Pasadena school auditorium last week and expects to head north in earnest this week. San Francisco the first metropolitan goal, then back to L. A.

Pollock's Adaptation

Arthur Pollock of the Brooklyn "Eagle" is the latest of New York's drama critics to take a fling at playwriting.

He has adapted "Melo," to be done by the Shuberts in association with A. H. Woods.

4-People Play

"Three Men and a Mistress," comedy by Harold Sherman, has been obtained by Phillip Gerton for production.

Play has but four characters.

Shows in Trouble Over Salaries; "Gang's All Here" Not Paid Last Wk.

RYSKIND CITED BY WIFE

Alimony Award Brings Contempt Order Against Author

Morrie Ryskind, co-author of "Cocoanuts" and "Animal Crackers," has been ordered by the New York Supreme Court to show cause why he should not be punished for contempt for failure to pay $2,850 back alimony. Ryskind is now in Hollywood.

Mrs. Ethel Ryskind said she was divorced from the playwright on March 17, 1928. She was awarded no alimony, but was given the right to apply for support later.

Mrs. Ryskind applied for alimony last June, but by numerous appeals to the Appellate Division and the Court of Appeals Ryskind resisted an award until December 16, last, when Justice William Harman Black awarded her $75 weekly, dating from June 24, 1930. Ryskind failed to pay her any money under that award, his former wife said.

Short Payoff Alleged By "Love Thieves" at Majesty's in Montreal

Charges that the company producing "Love Thieves" at His Majesty's theatre, Montreal, during the week of Dec. 8, last, was compelled to accept $2,500 instead of $6,500 to which it was entitled to prevent being stranded in Montreal, are made in a suit filed here by the S. E. Productions against His Majesty's Theatre Co. Ltd. The suit alleges that under a contract made Nov. 13 the plaintiff was to receive at least $6,500, but was compelled to accept $2,500 and give a general release because it was without funds to meet expenses in Montreal and to return to New York, where the show was to have opened Dec. 15. The suit asked that the general release be vacated because it was given under compulsion and that judgment be awarded for $4,000.

Papers were served on Joseph J. Rosenthal, president of the theatre company, when he was in New York recently. He has applied to have the service vacated on the ground that the New York courts have no jurisdiction over the Montreal company.

The case will be heard later.

COMMISSION CLAIM

Harry Reichenbach Suing Jeannette MacDonald for $3,000

Harry Reichenbach has filed suit against Jeannette MacDonald, now in pictures. Acting in a managerial capacity, Reichenbach placed Miss MacDonald with Paramount and claims fees amounting to $3,000 covering the past two years.

The arrangement between them is a verbal contract, substantiated with telegrams. Samuel J. Schwartzman represents the complainant, with Dudley Field Malone acting for the actress.

Helen Hayes' 1st Film

"Petticoat Influence," which left Broadway Saturday, will play but six weeks out of town in two stands only. Show opened in Boston Monday (9). It goes to Chicago for four weeks, terminating there.

Helen Hayes, starred, will leave for the Coast immediately thereafter for Metro.

Miss Hayes' first picture was a former Broadway success. It will be directed by Edgar Selwyn.

YANTIS' ROTARY PLANS

Hollywood, March 10.

Rotary musical stock for Coast towns is being organized by Lee Prather and Luther Yantis. Latter, an ex-vaudevillian found himself on the coast when an Andy Wright promotion flivved last year and has been writing short film stuff. He will comede, backed by five principals and six girls.

Troupe is opening at Oxnard with "Sawdust Parents" about March 25. Six other spots to be arranged.

Plenty of players' salary troubles around Equity Monday, with claims for non-payment coming from in town and out.

"Making Mary" piled up the squawks by folding in Washington without paying off. It opened in Pittsburgh, where salaries were forwarded by Equity from funds on deposit. Show was a musical comedy presented by Gordon and Pope, new show names. Herbert Gordon has been recently identified with the New Yorker and Belmont theatres. Enough managerial money was on hand at Equity for transportation back, the "Mary" salary claims being protected by a surety bond.

"The Gang's All Here" was unable to pay off at the Imperial, New York, when the company's share was held out by the Shuberts for advances made the show. The chorus was given $10 each. Green and Gensler then proposed to continue co-operatively and anticipated the show's continuance into summer, by which time they figured the cast would be making more than their scheduled salaries.

$9,000 Payroll

Equity took the position that unless salaries for last week were paid, a matter of some $9,000, the show would not be allowed to continue. The "Gang" was unfortunate in opening badly and drew poor notices. Performance since has improved and several critics on reviewing it praised it.

"The Venetian Glass Nephew," which stopped after one week at the Vanderbilt, has not yet paid salaries. Show was presented by Walter Greenough, representing a group called the Theatre Assembly. It was planned to resume this week. Greenough had raised $6,500 of a $10,000 bankroll needed for two weeks (salaries and theatre rent). Unable to raise the balance, the plan was shelved and the borrowed money returned.

"Greater Love," also an independent try, stopped at the Liberty Saturday (7) after one week. Salaries then due were reported paid, but some members of the cast filed claims for a second week's pay.

"The Great Barrington," which stopped Wednesday of last week at the Avon, also involved some salary claims. Only part of the money due the players appears to have been paid. Show was presented by Oliver D. Bailey.

"Gang" Continues

By a last minutes decision made at 7:45 Monday (9) night "Gang" continued. The show was then on a co-operative basis, although Ted Healy was said to have taken over the show.

Continuation of the musical, according to report, was made possible by additional financing coming from Jack Marcus, said to be a hotel owner and a friend of Healy, starring in "Gang." Marcus has replaced Sidney Harris as the show's company manager, that replacement regarded as one of the figurehead classification.

Although "Gang" is a Shubert venture, it is understood that no further financing is to come from that direction, Lee Shubert reported as having unequivocally refused to invest further. That is traced to a recently reported dictum from the Shubert board of directors forbidding further investments by the Shuberts for the corporation without the approval of its board.

Zelma O'Neal left the show Saturday upon settlement of her salary claims. Miss O'Neal had a run of the play contract which stipulated the show would open in December. Opening was delayed until January.

Miss O'Neal claimed $4,800 was due her for services during the extra preparation period. Green & Gensler paid off the claim in personal notes.

Back Hawaiian Stock

Los Angeles, March 10.

Dick Wilbur's threat to fold his dramatic stock in Honolulu because of bad biz resulted in a committee of 12 business men guaranteeing the equivalent of two capacity houses weekly. Arrangement enables him to break even.

Bils offered to the islanders include "Command to Love," "Torch Song," "Strictly Dishonorable" and "Apron Strings."

2d Salary Cut for "Fine and Dandy"; Erlanger's Takes Over Cook Show

Broadway's trend towards cutting overheads of musical shows was given further impetus Saturday (7) when "Fine and Dandy," produced by Green and Gensler for Erlanger's, was completely taken over by the latter. Erlanger's will manage the show on a loss-underwriting and expense-producing plan, although G. & G. will continue to be known as the show's managers, in name only.

Immediately after taking over the show, Erlanger's embarked on a salary-cutting sail. "Dandy" cast already had taken previous cuts and numerical reductions. Included in the second pay slice, but not the first, were the house and stage crews, six stage hands being let out. G. & G. office staff also affected.

Joe Cook, starring, is reported to have taken his second cut in two weeks. Previously, according to report, Cook's pay check went from $4,000 to $3,000. Now said that an additional $1,000 is to come off beginning Saturday (14). Reduction of $10 each on chorus salaries, bringing that from $50 to $40, also reported.

Ushers Cut

Further expense reported eliminated by reducing salaries of the theatre's ushers and general staff, exclusive of the box office. In addition, several office workers on the G. & G. staff were let out, with others taking cuts.

"Fine and Dandy" is said to be playing the Erlanger on a 65-35 split. Recently, grosses fell into red territory. Erlanger's underwriting idea is thought to be to make up any losses the production might take by cutting down on the house share. Reason for the unusual split of 65-35 is Erlanger's one-third production interest, gained through partial financing of the production.

"Dandy" is one of two shows produced by G. & G. with Erlanger's, other being "Pagan Lady," and both hits.

After these two productions, Green and Gensler split with Erlanger's over reported difficulties with Marcus Heiman of Erlanger's regarding ticket distribution. At that time the League of New York Theatres was functioning in regard to the legit's ticket problem.

'MAKING MARY'S' SHORT LIFE COST $70,000, RED

A red figure reported at about $70,000 was raised Saturday (7) when "Making Mary," musical produced by Gordon and Lennox, went to sleep in Washington. Most of the losses are said to have been taken by Edward Manville, son of the asbestos company's head, backing the show, which folded after two weeks.

Co-producing and also part backer was Fred Gordon, owner of the New Yorker and Belmont, legit theatres. Lennox, of the producing twain, is Lennox M. Pope.

Bond, covering cast salaries was posted at Equity. Orlob and Lewis authorized the piece, starring Will Ahearn.

Gangster Plays

"The Inside Story," by George Bryant, Ben David sponsoring. Play deals with Chicago gangsters and the murder of Jake Lingle.

Joseph Ornato is making his debut as a legit producer with "The Chiseler," by Henry Rosendale. It is now casting.

"The Rap," also a boom boom yarn, started a tryout Monday with J. H. Casanave, also new, in back.

Playing for Angels

Hollywood, March 10.

"The Miracle Racket," in which Herbert Ashton, Jr., mixes crooks with evangelism, plays Glendale tonight (10) following two other suburban dates. Ashton has Hollywood hopes for it, and tonight's show is aimed at angels and film execs.

Herbert Heyes and Isabelle Dawn in leads. Ashton directed and plays a small part.

MRS. JERRY COHAN'S WILL

Testament Contains a Tribute to Her Son, George M.

George M. Cohan receives the residue of the estate of his mother, Mrs. Helen F. Cohan, who died Aug. 26, 1928, leaving gross assets of $208,082 and a net estate of $182,568, according to a transfer tax appraisal filed Monday (9).

In making the residuary bequest, which amounts to $172,568, to her son, Mrs. Cohan said in her will: "I desire to state that whatever property my beloved husband and I have died seized and possessed of has come from the unselfish generosity of my beloved son, who has earned and enjoyed our everlasting gratitude and affection."

A grandson, Fred Niblo, Jr., of 175 West 72d street, receives a trust fund of $10,000. The largest asset in the estate was securities appraised at $122,353, including Liberty bonds and more than $66,000 in City Corporate stock.

EMMY KOSARI DISAPPOINTED BY SHUBERTS

Budapest, Feb. 25.

Emmy Kosari, Hungarian musical comedy star, whom Shuberts engaged to sing in "Hotel Imperial," is back. She is profuse in disparagement of American methods of staging Continental plays, which, in her opinion, account for their flop.

Shuberts kept Miss Kosari in New York for seven months, engaging for her a lady who instructed her in English day and night. When letter-perfect, "Hotel Imperial" went into rehearsal. Book is by Lajos Biro. It had been very successful as a prose play and as a picture before turned into a musical.

Music was by Jean Gilbert, but Emmy says the American producers didn't leave a note of the original score in it. At the tryout she had an important personal success, the star states, but the play had been so entirely spoilt one couldn't be surprised by the complete flop it was.

So Emmy's career in America came to an untimely end. She is now glad to be home, as she did not feel happy in the machine-made, unartistic hustle of American stage production.

"Hotel Imperial" was a big failure here last spring, without adulteration or split in any way, and in spite of expectations aroused by previous triumphs of play and picture.

Emmy Kosari's husband, Erno Kiraly, meanwhile toured American towns with Hungarian population, also acting in New York in Hungarian in "Harem." Kiraly has won popularity among Hungarians over there by his gramophone records of folk songs.

Mass. Censor Bill Would Demote Perennial Casey

Boston, March 10.

Censorship in Boston affecting theatres may be changed as the result of a legislative hearing on a bill advocating taking control from Mayor Curley and Censor John Casey and putting it in the hands of the district attorney.

Casey told the committee at the State House that many New York producers are willing to favor the present system, which has barred very few productions.

Basil Brady's Verdict

Buffalo, March 10.

Basil Brady, theatrical man, and Margaret Brady, his daughter, were awarded $9,200 by jury at Welland, Ontario, against the Buffalo and Crystal Beach Corp.

It was for injuries received last July when the girl, 8, was thrown from a roller coaster.

MUSICAL WITH SIX

"Accidentally Yours" Has Less Principals Than Stage Crew

Another shrimp musical, smaller than "Venetian Glass Nephew," has gone into rehearsal. Titled "Accidentally Yours," show has but six in the cast and one a woman. It means the stage crew will outnumber the actors. Bowden and Labrett producing.

"Yours," with music by Jean Gilbert and Jay Gorney, adapted from a German play by Elbert More, has Lester Cole and Beppie Devries leading. Opens March 16 in Baltimore. Fulton, New York, week March 20, maybe.

Bowden, of the producers, is American representative for Williamson and Tait.

2 Summer Revues for Strange B'way Houses At Not Over $3 Top

A summer revue may be found in the Warners' Hollywood and B. S. Moss' Broadway theatres for the first time. Each is reported contemplating the production of a light show at a low top, not to exceed $3 in either house.

The Warners are said to have mildly accepted the revue suggestion, while Moss is always frank to admit he would like to produce his own musical in his own house. Each theatre has sufficient capacity, nearly 2,000, with over 1,000 seats on the orchestra floor, to gross around $40,000 weekly at the lowered musical scale, figuring a dollar tilt or so on the week end.

The Hollywood is currently dark, while at the Broadway is "The New Yorkers" and apparently in a peck of internal trouble. The Goetz show cast is said to be disgruntled over the 25% salary cut they agreed to temporarily, but which still stands. Most of the principals are ready to quit, although the show is around $38,000 weekly in gross. Goetz' main hope lately was to induce Moss to reduce his weekly guarantee of $12,500 for the Broadway's rent, against a percentage of the gate. This, from understanding, Moss declined to do.

Both owners, Moss and the Warners, have the same thing in mind for a summer revue; plenty of talent on the stage and less majestic production surroundings.

N. Y. GRAND OPERA CO.'S MONEY JAM UP-STATE

Buffalo, March 6.

New York Grand Opera Company, of 60 persons, went on the financial rocks following its performance of "Il Trovatore" at the Erlanger here.

It had been necessary for the local management to advance $1,000 to bring the troupe from Syracuse. A previous engagement here early in the season had been profitable for the company.

On arriving in Buffalo, the company struck for salary. Some had been unpaid for three weeks. It was necessary for the Erlanger to make further advances to cover expenses for food and lodging for the troupe.

At the close of the three-night engagement it was found the company had received from the theatre advances in an amount to account for their share of the gross. Difficulties with the costumer who owned the costumes, used on a rental basis, led to a show-down.

Amadeo Pessari, organizer and manager, failed to appear. After the local newspapers had given the situation plenty of front page publicity, a bankroll showed the hotels were paid off, and the company departed for New York City.

Members of the traveling stage crew were bonded and able to return to New York City. It was stated that the chorus had also been bonded by Equity but that the bond money had been forwarded to the members several weeks ago and that they had continued with the company at their own risk.

Foreigners Vacate

Sussanoff Productions, formed by Maxim Sussanoff and Harry Revo, has closed offices on 48th street to evaporate.

Sussanoff is said to have been a former Max Reinhardt associate.

Plays, Original, on Radio Discs As Series of 40 Going Over Air, By Pro Cast, Author and Stager

Legit plays on a Broadway basis, written by known playwrights and acted by Broadway name actors is the next move for radio. First of a proposed group was made on a record last week. It turned out so well it probably will be put on one of the more important networks within a week or so.

This first play was written by Ben Hecht and Charles MacArthur. It is a continuation of "Broadway," utilizing the characters of that play. In the cast for the test were Osgood Perkins, Paul Kelly, Peter de Cordoba and others. Direction was by Harold Winston, independent legit director.

Play is cut into a number of 15-minute periods, test having been made of the first six. Entire thing will probably run to about 40 sequences, with the idea to put them on the air one nightly. Cast that made the record will put it on the air direct, with Winston silently directing on the other side of the mike.

Understanding is that one of the big radio advertisers is back of the move, but will not openly tie itself in with it until public reaction is seen.

LEE AND JAKE GET IT

Last Summer Their Nephew Produced in St. Louis

Milton Shubert, nephew, who had charge of the civic theatre summer season in St. Louis last year, will not handle the shows this year as the Shuberts (Lee and Jake) have obtained the contract.

The Shuberts will produce 12 musicals, with Guiseppe Bamboschek of the Metropolitan as conductor.

The season opens some time in June.

HIGH PRESSURE STOCK SALES FOR 20 SHOWS

High pressure promotion is the proposed method to secure backing for what is regarded as the most daring production scheme yet heard about. The idea seems more like a racket than anything associated with show business. In back of the scheme is an in-and-outer, an individual who has occasionally dabbled in shows.

That he proposes to do 20 shows next season does not seem preposterous to this high pressure specialist. Nor that the schedule is supposed to turn out a production every other week. A showman who watched the same fellow try the idea along shorter lines this season told him that even the biggest managerial firm in the country would not dare such rapid presentation.

That did not dissuade the "wholesaler," whose main project is the selling of stock. High pressure stock salesmen will offer it in five units, a familiar practice as brought out in bank investigations recently. Five units will be "available," one for every four shows. Selling argument to be that one show out of four should be a success, as a minimum.

Week-to-Week Notice On $150,000 Cost Musical

A week to week notice has been posted for "Gang's All Here." That means the show, produced by Green and Gensler, with Shuberts in, may close any Saturday.

After its first week cast of "Gang" took a 25% salary chop.

"Gang's" production cost is said to be around $150,000.

Film Writers Land Two For Broadway Production

Hollywood, March 10.

Paul Hervey Fox, brought here by Columbia for screen writing and since employed by several of the larger studios, is leaving here for the east to work on his new show, "Conquest," which Lew Cantor will produce on Broadway.

Fox's most recent job was at Paramount, where he worked on a future Clara Bow picture, "$18 a Week."

Another screen writer disposing of a play for New York production is Charles Saxton, Radio writer, whose "Virgin's Holiday" is slated for Shubert handling.

"Aunt Angie" in Play

A stage version of Roy McCardle's book, "My Aunt Angie," may be shown on Broadway next season. Brock Pemberton reported as the producer. He's now in Europe.

Dramatic version of "Angie" is being written by Kathleen Kirkwood.

Shuberts Rebuked by Indie Picture Tenant Over Holdout on B. O.

Even the Shuberts can't put into a contract what isn't already there at the time of signatures. That's M. Goetz speaking for himself and his "Ten Nights in a Barroom" at the Shuberts' Central theatre.

The Shuberts, according to the indie producer's story, tried to hold out receipts for two days, amounting to a neat $3,500, on the ground they want to be certain theatre employees would receive their envelopes.

Goetz, admittedly resenting the Shuberts' lack of trust in an indie film producer, told the legits they had received in advance the two weeks' rent, $7,000, as written in the contract; that the checks hadn't bounced; that in view of the contract and the conditions of the checks the money taken in was his, Goetz's, and no one else's.

Broadway listeners report a slightly different version—one entailing near-violence. They say that Goetz, after having his money held up for two nights, went to the Central box office with two detectives and forced the theatre cashier to deliver the coinage to him and not to the Shubert bank.

Goetz denies the cop end. He credits himself with being sufficiently adroit and familiar with ways of show business to get the money "ethically" and "according to gentlemanly terms prescribed by law."

Masons Behind Stock

Backed by the Masons of Rochester, George Kondolf has plans set to open a new stock in Rochester on Easter Monday. Kondolf is now in New York for plays and players.

Masonic sponsorship is something new for stock promotion in the east.

At the same time Cameron Matthews announces a new stock co. for the Lyceum in Rochester and will open his troupe at the Lyceum this month.

Archer-Thompson East With Intimate Musical

Hollywood, March 10.

Harry Archer, after visiting with Harlan Thompson for several weeks, has completed an intimate musical, "Hot and Bothered," for Broadway production. Thompson wrote the book.

Archer left last week and Thompson goes east this week to arrange production.

Equity Meeting

Meeting of Actors' Equity will be held Friday (13) at the Hotel Astor.

Purpose is to be select six members for a Nominations Committee to choose officers' ticket for 1931-32.

Sick, Old, Ruined by Theatre Fire, Mexican Comic Solo Tries Comeback

Mexico City, March 10.

Roberto Solo, now middle aged and ill and made penniless by the fire which last week destroyed the Theatro Principal at a cost of 11 lives, is staging a courageous comeback.

In response to this game attempt half a dozen theatre owners offered him the use of their houses free until he could get on his feet. Solo once the national favorite, accepted the offer of A. B. Woodward, American owner of the Theatro lirico, for the free use of that house together with its scenery and properties. His company opens accordingly tomorrow (11), making the theatrical event of the month.

As a result of the fire which cost $500,000 the municipal authorities have put drastic fire regulations into effect, ordering all houses to put safety appliances into use and padlocking any failing to comply.

Another rule bars all johnnies from backstage. This is in consequence of the story that a well-known playboy called "Dickie" was reported to have been in the wings just before the fire started. Report is it was his carelessly dropped cigarette that did the damage. Authorities still declare a short circuit was to blame.

Owners of the house—it was called the oldest theatre in the Americas—have made known their decision not to rebuild. The owners had failed to renew their fire insurance just before the catastrophe, due to the hard times.

Practically all the film theatres in Mexico City have staged benefits for the fire victims, with dramatic and musical comedy people volunteering.

GERMAN DOESN'T LIKE FRANCE; IT'S MUTUAL

Paris, March 10.

French government has forbidden Felix Weingartner to lead the Pasdeloup Orchestra concerts in Paris, as contracted. Decision against Weingartner is because of his conspicuously anti-French attitude during and since the War.

Before the war he was in France decorated with the Legion of Honor. Since then he has returned it with disparaging remarks.

"Dreyfus" Ordered Off

Paris, March 10.

Police have ordered closing of "Dreyfus," legit play at the Ambigu. House goes dark. Cast of 30.

Play was a trouble-maker from the first, necessitating an attendance of 60 gendarmes for every performance.

With the Veterans' Associations threatening to join the daily disturbances started by the Royalists, police figured it was time to call a halt.

Advise Cuban Legation Of French Band Ban

Paris, March 2.

As the French government has prohibited the playing of Cuban music in theatres and restaurants in Paris and as there are many Cuban musicians playing there that are affected by this measure, they have asked co-operation of the Cuban government.

Jorge and Fernando Ankerman, presidents of the National Association of Composers' and Musicians' Union, visited the Assistant Secretary of State, Dr. Eduardo Usabiaga, with Juan Bruno Zayas, Commercial Attache in the Cuban legation to Paris, to ask intervention of their government in the matter.

Border Delay

The Hague, March 10.

A French company of 19 players, billed to appear at the Theatre Royal in Pagnol's "Marius," were held up at the frontier, as most were without passports.

Let through after much wiring, the company arrived here to put on a late performance with makeshift costumes and props. House seemed to enjoy the play.

WATSON REFUSED PERMIT

An Actor Can't Open in London—Said He Was There on Pleasure

London, March 10.

Joseph Watson, booked to open in Leeds March 9 and going into the Palladium March 16, has been refused a labor permit and will have to cancel through misstatements.

Watson told the immigration authorities on arrival he came to London for a pleasure trip and was not seeking employment.

According to "Variety's" files, a Joseph K. Watson did a single in vaudeville over here.

BERLIN LEGITS STILL VERY BAD

Berlin, Feb. 26.

While the financial backers of Dr. Robert Klein are trying to arrive at an agreement, theatre conditions are going from bad to worse.

Up to now the following Berlin theatres have closed: Residenztheatre, Trianon, Walhalla, Thalia and Theatre in der Kommandantenstrasse.

Victor Barnowsky a short while ago in rather difficult straits after returning the Beliner theatre to Max Reinhardt, and now has only the Theater in der Stresemannstrasse, has been able to improve his financial position since showing "Amphytrion 38," by Giraudoux, in which Elizabeth Bergner is a trmendous draw.

Jacqueline Logan Did Not Help Show's Gross

London, March 10.

"Strange Interlude" closes at the Lyric March 14, after a six-week try. Opening at seven during the past week with the hour's break for dinner taken out.

Edgar Wallace's "Smoky Cell" is another of the plays slated to move March 21. Inclusion of Jacqueline Logan in the only femme role a few weeks ago was figured to strengthen the play's chances, but failed.

Team in London on 2d Try Does Better

London, March 10.

Glenn and Jenkins at the Coliseum are billed as making a first English appearance, although they flopped at the Victoria Palace four years ago. The audience was small and listless, and the team was whipped from the start. Nevertheless they did well enough to make it sure they will get a proposition from the Palladium and Holborn.

Sybil Thorndike headed the show at the Palladium in a gruesome sketch, scarcely suited to this house, although well received. Art Hadley, a newcomer, made a good impression in the opening spot. Attendance was as bad as at any time in many months, due to the terrible weather conditions.

Negro Revue in Germany

Frankfort-am-Main, March 10.

"Black Flowers," negro revue headed by Louis Douglas and an all-American colored cast of 45 people, has just started a tour of Germany here, scoring at the outset.

Troupe is slated for a Berlin engagement in May.

Geo. Wallace Dies

Sydney, March 10.

George Wallace, leading figure for many years in the show business of this part of the world, died here a few days ago.

Acts in London

London, March 10.

Conrad and Eddy opened at the Plaza and went over splendidly.

On the bill are Harrison, Kingcaid and Marshall, doing nicely.

NEW SHOWS IN LONDON, MOSTLY SHORT LIVED

London, March 10.

"Hamlet" opened at the Haymarket and received very good press notices. Will probably draw for a few profitable weeks.

Garrick has "My Wife's Family," outmoded American farce. Presented by Ernie Lotinga. His version impossible for the West End.

British International has the picture rights and intends starring Gene Gerrard in it.

"On His Majesty's Service" at the Arts theatre is a new lightweight comedy by Reginald Berkeley. It will move to the New theatre today. Critics won't see it until tonight.

It has a pleasant though trivial story of the British government in the South Sea Islands with feminine complications and intrigue. Edith Evans in the lead is excellent but a comparatively short run is predicted.

"Stand Up and Sing" with Buchanan was enthusiastically received at the Hippodrome. It is conventional in most respects but will serve its purpose.

KIT CAT CLOSES

London's Class Cabaret Steady Loser of Late

Kit-Cat Club closed suddenly Saturday (7). Although most of the staff was paid off, Conrad and Eddy and the restaurant's orchestra have a week's pay coming.

Kit-Cat Club was one of London's oldest class cabarets. It has been paying top salari s for years.

Restaurant had been losing for the past few months. Humphrey Cooke, holder of its debenture bonds, decided to take it over. He placed Robin Humphreys, manager of the Cafe de Paris, owned by Cooke, in charge. Humphreys effected some changes, reducing the overhead, and put in more popular prices, but couldn't save the pieces.

Cooke and his staff are now in a huddle trying to figure out some way for reopening. Small room in the restaurant is being kept open to comply with license, while new schemes are being figured out.

Closing affects a staff of 250 persons.

The Kitcat club is winding up its affairs with liabilities estimated at around 100,000 pounds ($500,000), including $280,000 of bonds, designated debenture shares here, and 1,000,000 shilling ordinary shares.

Secretary of the club offered to pay a week's salary to Conrad and Eddy on condition the directors would indemnify him, but this was refused. The Variety Artists' Federation now has initiated action on behalf of the American acts to recover salaries.

A group of Gaumont British freeholders, headed by Isidor Ostrer is in conference with Humphrey Cooke who holds the bulk of the Kitcat bonds, with a view to buying him out and forming a new company.

"MY SISTER" TOURING

Laurillard's Show Lasted One Week in West End

London, March 10.

"My Sister and I," Edward Laurillard's musical which cost $30,000 to produce and quit after one week at the Shaftsbury, is to be sent on tour.

It opens in Glasgow March 16 with the provinces to follow. Original cast goes along, with the exception of Alexa Engstroem, brought from Germany for the production. She is replaced by Annie Croft.

Soph Wins Out

Paris, March 10.

Sophie Tucker has returned to London after establishing herself as a success at the Empire here.

Her achievement is altogether a tribute to her personality, for her act was unsuited to Paris.

"Phoenix" Unlikely

London, March 10.

"Phoenix," opening last night at the Everyman theatre, turned out to be a muddling, sordid play, tolerantly received by the audience, but unlikely to get anywhere. Critical comments were not so kind.

It is the first work of an unknown woman playwright.

"BALLET DANCER" HIT

Sirmay-Martos' Musical Produced in Budapest

Budapest, March 10.

Newest musical here is "The Ballet Dancer," by Sirmay and Martos, who wrote "Princess Charming." Piece is a substantial hit, containing a series of charming waltzes and a romantic story that makes it a picture prospect.

Plot has to do with the love adventures of an officer in an aristocratic Austrian regiment. He gets into romantic complications with a stage dancer. Impending trouble is ironed out by the Archduke, the background, of course, being prewar Vienna.

The composer Sirmay is now a resident of New York.

50% LEGITS IN VIENNA DARK

Vienna, Feb. 26.

Of the 14 theatres in Vienna seven, or just half, seem likely to be closed next season.

Feb. 15 was the day theatre directors here renew contracts with staffs for the following season. Four failed to do so—Renaissance, Neue Wiener Schauspielhaus, Theatre der Komiker, and the Johann Strauss theatre. Fate of the Buergertheater is uncertain.

Three Vienna theaters are already closed so that seven, and possibly eight, will be the total number dark hereafter.

Seven theatres is apparently what Vienna, in its reduced postwar circumstances, can afford.

Gruss, of Munich, Goes Broke, Owing $600,000

Munich, Feb. 26.

The Munich Variete director, Hans Gruss, owner of the Munich Deutches theatre, the night club Bonbonniere, and the large restaurant at the Starnberg lake, has discontinued payments.

At present his liabilities amount to $600,000, including $300,000 in mortgages, about $400,000 are available for the creditors, of which there are about 250. His assets depend upon the valuation of his buildings and property, which have decreased considerably.

Gruss was an important factor in Munich's theatre and night life.

Parenna After Agencies Outside of Germany

London, March 10.

On suggestion of Parenna, unified German official variety booking office, Harry Foster and Clifford C. Fisher left for Germany Friday to discuss a tie-up of their forces. Foster is the London rep, of William Morris and Fisher, with Henri Lartigue, representing the Morris office in Paris.

Parenna is attempting to represent German artists all over the world. Its idea is that the Foster and Lartigue offices can represent it outside of Germany in conjunction with William Morris. If tie-up goes through the Morris offices in New York might be another represenative

Tex McLeod Walks In

London, March 10.

Tex McLeod was called on the stage during one of the cabaret scenes in "The Wonder Bar" at the Savoy last night and gave an impromptu act.

As a result he has been engaged for the run of the show.

Holland—Barred

The Hague, March 10.

New play entitled "Frank Van Wezel" banned by Burgomaster.

Play was written by De Jong and produced by the Bouber Company.

Japs in Belgrade

Belgrade, March 10.

Japanese company of players from the Mikado theatre, Tokio, are here for four performances at the State theatre.

These will be the last for the Japs before returning to Tokio.

SHORT CHANGE CONTINENTAL MANAGERS

Paris, Feb. 27.

Several cases reported of acts, not paid, or losing money through high treatment of houses on the Continent, supposedly due to the slump. This makes it necessary for acts to inquire into the standing of the theatre as regards solvency.

Charlie Ahearn in Milano suffered a loss due to the Odeon theatre not carrying out its contract, and the act playing only one day.

Theatre de Dix Heures in Brussels (Merry Grill) paid the Dangel adagio trio half cash and the other half by rubber cheque.

Even for Paris cabarets the same free investigation should be ordered.

SENTENCE AND FINE ON 'VARIETY' O.K. IN PARIS

Paris, March 10.

A sentence to jail for 30 days and a fine of 50,000 francs against the publisher of "Variety" have been affirmed by the Appeals tribunal here.

Judgment was given some months ago by default to Pierre Meyer, dancer, who brought suit for libel, alleging "Variety" had hurt his professional standing by intimating he had secured a stage engagement through the influence of a wealthy woman. No defense was interposed at the trial.

Since then the dancer has married.

Appeal was taken on behalf of "Variety" to vacate the judgment through improper service and proceedure.

The damage action as reported was brought in the Paris courts, without service on "Variety" in New York, either by mail or publication.

STAR SALARY, $35 TOP

Producers Cutting Overhead in Budapest—Royalty as Alternative

Budapest, Feb. 21.

Since it seems impossible to raise incomes, Budapest producers have agreed to cut down expenses and for this purpose have limited stars' salares to 200 pengoes, $35, per night at the highest.

One or two stars have gone on strike; another, Sari Fedak, has made a royalty arrangement, sharing the profits.

Latest development is that if an author insists on having a certain actress or actor in his cast, and he or she is not available for the sum offered, the author must pay the rest out of his own pocket, or make over part of his royalty to them.

Foreign artists do not come under this limit.

Aziza Emir Acting

Cairo, Feb. 25.

Egyptian star, Aziza, founder of the Egyptian film industry, is now performing on the stage of Rameses theatre.

He's with the Yussef Bey Wahby company.

Otto Reutter Dead

Berlin, March 10.

Otto Reutter, best known of German variety humorists, died here suddenly day before yesterday (Sun.).

Heart disease is given as the cause of death.

Joyce Barbour Marries

London, March 10.

Joyce Barbour was married Saturday (7) to Richard Bird. Bride is in Cochran's "Evergreen."

Twins Score

London, March 10.

The Phelps Twins opened last night (9), at the Mayfair hotel cabaret for a fortnight.

The girls scored.

Though 40 Legits Remain on B'way, Many Find It a Pretty Rocky Road

Broadway's list of legits is standing up as to the number much better than early indications. Prediction was that only an approximate 20 shows would survive Lent, whereas the third week of that period finds a total of nearly 40 shows.

Going is somewhat rough and bumpy for not a few current attractions. Every musical with the possible exception of a newer entrant is on a cut salary basis, a condition that was foreseen months ago because of the name and high salary set-up for most musicals this season.

Perhaps half a dozen comedies and dramas are manipulating with two-for-ones, one newer firm setting up its own distribution department following the lead of a prominent producer who does the same thing toward the end of an engagement. Some of these two-for-oners are co-operative, but engagements have been so scarce and skimpy not a few actors are willing to take a chance at a little money rather than a lay off.

Saturday's Surprise

Annual federal income tax payments are harassing the average citizen and the reaction at the box offices is plain. Saturday (7) closed strongly with most shows, a distinct surprise. Expectations are that show business will be better after this, the final tax paying week.

Reversing the order of the preceding month, two likely winners arrived in town last week. "As Husbands Go" looks good at the Golden, the show getting a 12-week agency buy for the lower floor and eight weeks for the balcony. "Give Me Yesterday" is an indicated success at the Hopkins, also winning praise. Latter house is a 300-seater and receipts are limited. "Greater Love" which also ran, taken off at the Liberty. "A Woman Denied" got around $6,000 its first full week at the Ritz, with those cheap tickets.

Again the dramatic leaders stood up better than the musicals, all the latter slipping.

No scheduled closings slated for this week. Premieres next week are "The Wonder Bar" with Al Jolson at the Bayes, and "The Miracle at Verdun," Beck.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

America's Sweetheart," Broadhurst (5th week) (M-1,118-$5.50). Agency buy principally responsible for approximate gross of $25,000; new musical hardly profitable at that pace, however.

As Husbands Go," Golden (2d week) (C-900-$3). Opened late last week and immediately rated a new hit with agencies making big ticket buy.

"As You Desire Me," Maxine Elliott (7th week) (D-924-$3). Buy figures here, too, being extended four weeks; business estimated at over $8,000.

"Barretts of Wimpole Street," Empire (5th week) (C-1,099-$3.85). Newest dramatic hit one of few shows that played capacity last week; takings were $21,000.

"Doctor X," Hudson (5th week) (D-1,084-$3). Mystery show plugging two-for-one coupons and claimed around $8,000 last week; profitable at pace.

"Fine and Dandy," Erlanger's (25th week) (M-1,531-$5.50). With a six months' run accomplished, may last into warm weather, although business off to $23,000 last week.

"Five Star Final," Cort (11th week) (CD-1,043-$3.85). Last week started badly for nearly all the list, but finished well enough; this one dipped to $11,000.

"Grand Hotel," National (19th week) (CD-1,164-$4.40). Continues to capacity, though agency call reported slightly eased up; biggest among dramas and above most musicals; $28,000.

"Gang's All Here," Imperial (4th week) (R-1,446-$5.50). Got second notices on re-arranged performance; forced to cut rate after poor first reviews; under $20,000.

"Girl Crazy," Alvin (22d week) (M-1,387-$5.50). Like other musicals, trade has been on the down grade, but still good enough to indicate season's stay; about $25,000 last week.

"Gray Shadow," New Yorker (1st week) (D-1,400-$2.50). Presented independently; a mystery show that was attempted a season or so ago; cast said to be co-operate already; opened Tuesday.

"Greater Love," Liberty. Closed last Saturday; one week; panned plenty; got $19 second night, including cut rates; house dark.

"Greeks Had a Name for It," Harris (25th week) (C-1,060-$3). May go along for a time; well out in front with weekly net decline comparatively slight; about $10,000 last week.

"Green Grow the Lilacs," Guild (7th week) (CD-914-$3). Will go to road after another week; plans called for longer stay; held to nearly $16,000 last week; "Getting Married" will follow.

"Green Pastures," Mansfield (55th week) (CD-1,050-$3.85). Run leader more than held its own last week, discounting holiday in previous week; over $15,500.

"House Beautiful," Apollo (1st week) (D-1,168-$3). Presented by Crosby Gaige; written by Channing Pollock, his first play in seasons; opens Thursday (12).

"In the Best of Families," Bijou (6th week) (C-605-$3). Using coupon system of two for ones; co-operative and at $4,000 can get by.

"Meet My Sister," Shubert (11th week) (M-1,395-$5.50). Musical costs little to operate, having no chorus; estimated around $12,000.

"Oh Promise Me," Royale (16th week) (C-1,118-$3.85). Slipped down to $6,500 last week and end of engagement in sight.

"On the Spot," Royale (16th week) (D-1,015-$3). Been using two-for-ones lately with gross around $7,000; going to road after another week.

"Once in a Lifetime," Music Box (25th week) (D-1,015-$3). Dipped to $17,000, which is lowest gross of engagement; extra matinee for Actors' Fund not counted and said to have affected regular matinee trade.

"Napi," Longacre (1st week) (CD-1,019-$3). Presented by L. Lawrence Weber; adapted from the German by Brian Marlow; opens tonight (11).

"Philip Goes Forth," Biltmore (9th week) (CD-1,057-$3.85). Seems to be slotted around $6,500; expectation for improvement but not better than even break.

"Private Lives," Times Square (7th week) (CD-1,157-$3.85). Up to now business has been capacity and last week again nearly $25,000; demand strong because of announced 12-week playing time.

"Privilege Car," 48th St. (2d week) (D-969-$3). Notices not so hot and show went into cut rates; maybe $4,000 first seven times; has picture value, however.

"Sweet and Low," 44th St. (17th week) (R-1,323-$5.50). Has been making money the past two months or so; eased off with the field last week, but over $20,000.

"The New Yorkers," Broadway (14th week) (R-2,000-$5.50). Slipped toward $35,000 mark last week; lowest figure to date; even break with salary cut; reported may move.

"The Truth Game," Ethel Barrymore (12th week) (C-1,090-$3.85). May go out soon; claimed to have made some money to moderate takings; off to $8,500 last week.

"The Vinegar Tree," Playhouse (17th week) (C-968-$3.85). Eased off to last week when approximate gross was $12,000; rated away out in front on first three months.

"Tomorrow and Tomorrow," Henry Miller's (9th week) (D-946-$3.85). One of those quiet hits; off early last week, closing to nearly $17,000.

"Tonight or Never," Belasco (17th week) (CD-1,000-$3.85). Another success that held to good money considering the downward grade last week; $17,000.

"Three's a Crowd," Selwyn (22d week) (R-1,067-$5.50). Trade last week was in and out; like the other musicals, gross tapered; $25,000 last week, lowest gross to date.

"You Said It," Chanin's 46th St. (8th week) (R-1,413-$4.40). Paced around $20,000, which should be enough for musical modestly geared.

"Women Denied," Ritz (3d week) (D-945-$3). Claimed around $6,000 last week what with two-for-one coupons.

Other Attractions

"The Admirable Crichton," New Amsterdam; revival relighted house dark for months; opened Monday.

"Give Me Yesterday," Hopkins; opened middle last week to favorable notices and should click.

"Simple Simon," Majestic; repeat, started Monday.

"Mrs. Moonlight," Little; doing fairly well.

"Blossom Time," Ambassador; revival.

"An American Tragedy," Waldorf; stock revival.

Minneapolis B. O.

Minneapolis, March 10.

"Michael and Mary" proved a good drawing card for the Bainbridge stock, grossing nearly $5,000, a nice profit. "Puppy Love" opened well Sunday.

"The Tempters" pulled in about $3,200 for stock burlesque at the Gayety with new principals.

Mrs. Fiske, current at the Lyceum, started well in "Ladies of the Jury."

NO "WIDOW" GUARANTEE

Show Stops in Rehearsal—Salary Bond Not Filed

Stage presentation of "The Iron Widow" is off indef. Equity ordered the cast out of rehearsal last week when the expectant producers failed to file a bond guaranteeing salaries.

Robert Milford and Irving Lande were to have presented the "Widow," dramatized from the novel of same name by Harvey Hervy and Harry Hildreth.

2 HITS TICKLE SWELL 14 G's IN L. A.

Los Angeles, March 10.

With the Mayan and the Hollywood Playhouse both offering good theatre and getting heavy returns it's beginning to dawn on local producers that if they have something to sell the John Does will buy.

"Once in a Lifetime," at the Mayan and "Paris in Spring" at the Hollywood ran neck-and-neck, getting $13,500 and $13,700, respectively.

The Grauman show at the Mayan gives no signs of weakening, which is tough on a flock of the local hot boys who gave the piece five weeks. "Paris in Spring," first operetta the town has seen in a year, is getting a good break from the agencies. When they buy 75 tickets for any one performance here it's top business. Show has been selling out at all the mats. With a $10,000 nut and a $2 top it has to sell out to see sunshine.

"Butter and Egg Man" at the El Capitan folded Saturday after two weeks of mediocre business. Last week saw a bit more than $5,000. With $10,000 for the two weeks the production about broke even. Frank Craven in "That's Gratitude" opened Sunday.

"French Leave" opened at the Music Box Monday (9). Civic Repertory openings are always la-de-da affairs, with the society mob attending. Take for the week was $6,800. Patsy Ruth Miller in the lead was figured to boost business, but results were below average.

Estimates for Last Week

Butter and Egg Man," El Capitan (2d and final week) (C-1,571-$1.50). Folded to $5,100; no rave, but they didn't use the red ink. "That's Gratitude" opened Sunday.

"Paris in Spring," Hollywood Playhouse (2d week) (O-1,152-$2). Topped the town at $13,700, which is only two g's short of capacity.

"Once in a Lifetime," Mayan (6th week) (C-1,571). They're beginning to repeat on this one. Picture mob has seen it and now the natives are coming in.

"French Leave," Music Box (1st week) (C-965-$2). Only lukewarm at $6,800 for the opener.

Utica Stock Blows

Utica, March 10.

Nathan L. Robbins' Colonial Players (stock) at the National theatre folded last night after the first performance in its fifth week. Cast claimed salaries unpaid.

Helen Murdock and Joseph Moran had arrived the same day to replace Gladys Hurlbut and Raymond Rawlings as leads.

Philly List Declines With Early Folding of Season in April Likely

Philadelphia, March 10.

Business slumped markedly after Washington's Birthday week gains. "My Maryland," $2 to $6, at the Shubert, and "The Silent Witness" in the Walnut were the only exceptions. The latter was the one show in town to register a gain.

"Street Scene" slumped and run at the Forrest was curtailed. Elmer Rice prize-winner goes out this Saturday night. It was originally figured as good for eight weeks and instead gets only five and two of them not so forte.

The edge is also off "Strictly Dishonorable," although this comedy at the Broad is slated to stick around until April 4, which will give it twelve weeks, and long-run record of season.

"Subway Express" weak at the Garrick and also goes out Saturday night. This excellent thriller has stayed too long. Three weeks would have been better than five.

"Nellie the Beautiful Cloak Model," second of a series of melodramatic revivals at a $1.50 put on by local outfit at the Lyric, about $4,000 last week. Six weeks' season in all is reported as set, no matter what the attendance. This week "The Queen of Chinatown" is the offering.

Next Monday "Pagan Lady," with Lenore Ulric, makes its long delayed appearance at the Garrick, and "Young Sinners," which played at the Lyric a year and a half ago under the title of "Wings of Youth" comes to the Forrest. On the 23d, "Dracula" will do another repeat, this time at the Walnut. On April 6 new Shubert Show, "Men Must Fight," comes to the same theatre as an auxiliary attraction of the professional players' season and the annual mask and wig engagement begins at the Garrick. Also likely on this date is "Philip Goes Forth" at the Broad.

Indications are for about three local legit houses sticking it out to the middle of May, the rest calling it a season a month before.

Estimates for This Week

"Strictly Dishonorable" (Broad, 9th week). Edge is definitely off this comedy hit, but big matinees are still holding business to respectable figures. $10,000 last week.

"Street Scene" (Forest, 5th week). Bottom has dropped out and lucky if it got $7,500 last week. Poor cast has undoubtedly hurt prize winner's chances here.

"Subway Express" (Garrick, 5th week). Has stayed about two weeks too long. $5,500 last week. "Pagan Lady" in Monday.

"Queen of Chinatown" (Lyric). Third of a series of thriller revivals. "Nellie, the Beautiful Cloak Model," got about $4,000 last week. $1.50 top.

"My Maryland" (Shubert, 3d week). Still mighty good trade, with almost $17,000 estimated. Matinees are sell-outs. $2 top.

"The Silent Witness" (Walnut, 3d week). Only show in town to actually gain last week. Almost $12,000 for London melodramatic hit. Sixth and last of Professional Players' subscription season.

Frisco Grosses

San Francisco, March 10.

Business showed a slight improvement at both of Homer Curran's houses here last week, despite both being holdovers.

"Topaze" starring Allan Mowbray at the Curran about a grand above its initial seven days, due largely to theatre parties. Close to $12,000, good.

Kolb and Dill in "Apron Strings" at the Geary likewise built, credited to excellence of the show, which has been much talked about. The added business plus lessened overhead due to elimination of musical adjuncts which were staged between acts, gave the two comics a nice profit at around $11,500.

Walker Whiteside came into Erlanger's Columbia with "The Chinese Bungalow," but got a poor opening because of the Chicago Civic Opera opening the same night. Business picked up during week and finished at fair pace, $7,000.

'MRS. FRASER' SLIDES IN PTSBG TO WEAK $9,000

Pittsburgh, March 10.

Last week's legit struck plenty of snags, brodying badly, especially considering quality of attractions. Lent hardly a likely explanation.

Biggest disappointment was "First Mrs. Fraser," at Alvin. A dive at $9,000 or under, and this only because of a sellout benefit Monday nite.

"Strictly Dishonorable," return and top reduced to $2, didn't fare so badly at Nixon. Maybe $8,000—just about half what comedy did its first week. Looks like this site will fold shortly for season. Dark for next fortnight.

Sharp stock at Pitt had ordinary week with revival of "Ten Nights in a Barroom." Must do little over $4,000 weekly here to break, and hasn't been touching that figure regularly.

Portland Stock Big in Carrillo's Second Week

Portland, Ore., March 10.

Dufwin legit stock keeping up a fast pace with Leo Carrillo guesting in "Mister Antonio." First week did nearly capacity and second week not far short. Florence Reed in "The Shanghai Gesture" next. Carrillo will play a return after two weeks in Seattle.

Biggest b.o. biz on record rung up for advance sale on Chicago Civic Opera three-day date. Well over guarantee of $25,000, and likely to double that amount.

Dufwin (Dufwin Co.) (1,400; 25 to $1.25). Dufwin legit stock with Leo Carrillo in "Mister Antonio"; first week, $10,000; second week, around $9,000.

"Witness" In

Faced by a shortage of attractions plus an overdose of dark theatres, Shuberts are bringing in "The Silent Witness" to Broadway, opening at the Morosco March 23. First plan was to hold the show over until fall.

"Witness," now in Philly, stars Lionel Atwill.

2D TENANT EVICTED FROM PRINCESS, N. Y.

Broadway's second legit producing organization to be dispossessed from the Princess theatre on 39th street this season is Walter Greenough's Theatre Assembly. Tishman Realty Co., theatre owner, served dispossess papers on Greenough, as lessee, and the Assembly, as sub-tenants, last week.

Previously "Artef," Communistic producing outfit, was ordered to vacate. Both firms were aired because of non-payment of rent.

Failure of Greenough's musical, "Venetian Glass Nephew," coupled with the Princess ousting is considered as marking the wash-up of the Assembly.

Princess is now showing foreign talkers.

"Firehouse" Stops

"She Lived Next to the Firehouse," which went co-op in its second and last week at the Longacre and then went to Brooklyn, folded there at the Majestic Saturday (7).

Miller's Foreign Play

Gilbert Miller, now in Europe, has acquired American rights to "Preliminary Investigation" by Alser and Hess.

Produced by Max Reinhardt, show is now current in Vienna.

Loop May Be Driven to Legit $1.50; Unemployed Are Begging Sales

Chicago, March 10.

A Saturday miniature blizzard and the town's first serious snowstorm of the year, hammered down the grosses of what might have been a fair week.

Playhouse with "Jonesy" expects to throw out all cut rate tickets shortly and establish a top of $1.50. Nearly every house in town is using the two-for-ones.

Openings included "Up Pops the Devil," replacing "Marius" at the Selwyn and "The Ninth Guest" at the Adelphi, both Monday (9).

Estimates for Last Week

"Mrs. Bottle," Harris (2d week) (D-1,984; $3). Around $14,000 with another week to go. "Twelfth Night" next.

"Cherries Are Ripe," Erlanger (5th week) (D-1,319; $3). Around $12,000 without cut rates.

"Flying High," Grand (2d week) (M-1,200; $4.40). Not good at around $19,000. One more week.

"Jonesy," Playhouse (10th week) (CD-603; $2). Around $6,200. Unemployed used by this house to put cut rates in all stores all over the city having its effect.

"Marius," Selwyn (2d week) (D-1,086; $3). Out to around $9,500 the 7th. "Up Pops the Devil" opened yesterday (9th).

"Nicola," Studebaker (3d week) (1,257; $1.50). Out to around $5,500. House opens with pictures.

"Sketch Book," Garrick (1st week) (M-1,997; $4.40). Return engagement netted around $20,000. Drawn from raid publicity of two weeks ago.

"Torch Song," Blackstone (2d week) (D-1,219; $3). Around $8,500 with two-for-ones.

"The Ninth Guest," Adelphi (D-1,114; $3.50). Opened Monday (9).

"Three Little Girls," Great Northern (25th week) (O-1,365; $3.85). Around $14,000. Shuberts understood to be giving up the lease on this house, which will close the show.

Plays on Broadway

Admirable Crichton

Revival of Sir J. M. Barrie's comedy presented at the New Amsterdam March 9 by George C. Tyler in association with Erlanger Productions by arrangement with Charles Frohman, Inc.; Walter Hampton and Fay Bainter starred; staged by William Postance.

Earl of Loam .....Hubert Druce
Hon. Ernest Woolley ...Ernest Glendinning
Rev. John Treherne .....J. C. Dunn
Lord Brocklehurst.....Gerald Hamer
Naval Officer .....Harry Joyner
Mr. Crichton .....Walter Hampden
Tompsett .....William Dale
Lady Mary .....Fay Bainter
Lady Catherine .....Mary Hone
Lady Agatha .....Phyllis Connard
Countess of Brocklehurst....Effie Shannon
Fisher .....Oriel Ross
Tweeny .....Estelle Winwood

What was considered the keen Barrie satire of another generation was revived at the New Amsterdam Monday before a divided audience of those who witnessed the original and new playgoers who wanted to first-night it with Park avenue. That there was more than $4,000 in the house is indicative of more than usual interest. Virtually a sell out.

"The Admirable Crichton" was presented at the Lyceum in 1903 with William Gillette the star. It ran 26 weeks and a bit more than that on the road, the engagement therefore being quite successful.

The play furnished screen material for an early Gloria Swanson and Thomas Meighan picture, "Male and Female" and its plot or some form of it is said to have been used in some 10 other films. The play is exactly as in the original, except for the players. It has its moments even now in a ladylike and gentlemanly way.

Walter Hampden and Fay Bainter are co-starred in the oldtimer upon which the curtain dropped at 11:30. At that time Mr. Gillette joined the company on the stage and there followed the kick of this particular premiere. Mr. Gillette remarked that Mr. Hampden had an advantage over himself, since he was used to playing "Servants in the House." That brought a smile to Hampden's face and laugh to the knowing out front. Mr. Gillette read a message from Sir James Barrie which led to an added little playlet anent the play, as conveyed by dialog between the players. It is said to be Sir James first writing for the stage in 10 years and came after the author's greetings to George Tyler and Mr. Hampden:

"The following whispered conversation will then probably take place between you:

Mr. Hampden: That is all very well, but why does the man not let me marry my Mary?

Mr. Gillette: Hush! But that is just how I used to feel.

Miss Bainter: If only we had not heard that gun. Suppose some night we all pretend not to hear the gun. Then we remain on the island and live happy ever afterward.

Everybody: Let's do it!

Miss Shannon: But that would cut out the last act, and I am only on in the last act.

Mr. Gillette: When the author knows how good you are, Miss Shannon, he will wreck you on the island with the rest of us.

Miss Shannon: I have always thought that was what the play needed.

Miss Bainter:—I hope you know that I would scorn to alter the author's words, but we could have a last scene without words. It would be quite simple. The boat containing the castaways is seen going to the ship. Crichton is left alone on the island, a noble, broken figure. Suddenly a splash is heard. Someone has lept into the sea and is swimming back to him. Who can it be?

Miss Winwood: It is Tweeny.

Miss Bainter: No, it is Mary Crichton. He clasps her in his arms (Curtain).

Mr. Bruce: The curtain rises again and there is another splash. I am on my way back.

Mr. Glendinning: Splash. I am on his back!

Miss Hone and Miss Conrad: Splash, splash! We are returning mermaids!

Miss Bainter: The Admirable Gillette has boarded the ship alone. Ochone, ochone.

Mr. Gillette: He only went aboard to spike the gun. The splash and final curtain.

"And now Mr. Gillette, you can tell the audience that if they are nice, there is a place on the island for them."

All of which was very pleasant and the audience remained until it was over.

The story as is generally known pictures the house of a British Earl who is a bit batty about equality. His custom is to have all the servants in to tea once a month and the family treats them as equals. Old boy and three daughters plus Crichton, the butler, take a trip on his yacht which founders in the tropics and casts them onto an uninhabited island. It is Crichton who becomes the master and the others the virtual servants. Mary, the eldest, falls in love with Crichton and when a British man o' war heaves to and the little paradise on the island is over. Back in London Crichton is himself again a servant, and Mary marries her Lord Brocklehurst.

Mr. Tyler and the Erlanger office present the Barrie comedy with an attractive cast. It should do well in limited engagements here and out of town. *Ibee.*

AS HUSBANDS GO

Comedy in prolog, three acts and four scenes, presented at the John Golden, March 5, by John Golden. Written and staged by Rachel Crothers. Scale $4.40.

Lucile Lingard.....Lily Cahill
Ronald Derbyshire.....Geoffrey Wardwell
Emmie Sykes.....Catharine Doucet
Hippolitus Lomi.....Roman Bohnen
Maitre D'Hotel.....Francois Steyaert
Waiter.....Bruno Wick
Charles Lingard.....Jay Fassett
Wilbur.....Eddie Wragge
Christine.....Mathilde Baring
Peggy Sykes.....Marjorie Lytell
Jake Canon.....Robert Foulk
Katie.....Ruth Windsor

A money winner but may not be extraordinary b. o., the kind of play that critics may go for and the wise Broadway mob neglect. The piece lacks depth. Not a new plot, but possessing smartly crackling dialog on the subject of second loves. It lacks the bright backgrounds fitting to the talk. The staging is finer than the writing, both by Miss Crothers.

The limited cast, with no names, offers its own b. o. angle. General conditions and the approaching Spring offers another element in the light of the limited capacity of the house. It's good for stock.

Miss Crothers' experienced show sense is evidenced throughout. She assumes a spectator's attitude toward a love tangle that involves three couples, only one of which is married, and manages to present the debate evenly without bias to any side. The play has a lot of tea cup conversation, but the author puts a tear jerker in the final two minutes to clinch a sentimental decison that gives the piece a punch finish.

It starts with a prolog showing the two principal feminine characters over their wine glasses in a Paris cafe. One's the wife of a mid-western business man. The other's a widow and the mother of a grown daughter. They're neighbors and pals and in Paris they pick two chummy play boys for a holiday.

Then in the meat of the play and near Dubuque amid homely surroundings everything winds up okay as the widow gets her French boy friend and the British poet that thought he loved the business man's wife finds he admires her husband too much to take his wife away from him.

There's nothing for a British gentleman and a poet to do but fade out. That awakens the wife and she is reconciled to her strong, substantial, home loving hubby. The widow's daughter and the latter's sweetheart help for complications and comedy, but most lines that bring laughter are from the widow.

She's Emmie Sykes, a neurotic sort, with an irritating voice and nervous gestures, but a big heart and a fund of small town humor, not unlike the similar character in "The Vinegar Tree." Catherine Doucet, who plays the role here, recalls Mary Boland more often than not and to her own advantage.

Miss Crothers' technique in presenting the contrasting characters is skillful. To offset the daughter's objection to the widow's middle sized gigolo she gives the daughter a gawky boy for a sweetheart. Against the neurotic widow there is the otherwise modest but romantically conservative housewife. A housekeeper is shown of tumultuous temperament, but a maid is meek. A daughter with her own mind and a boy who is shy. A husband who is sane, safe and self-contained against a poet, goodlooking and audacious.

Each is balanced by the other, with an orphan, kid nephew of the husband being woven into the pattern. That kid stuff is tricky and Eddie Wragge does it well. Nothing of the precocious stuff that's generally found in kid acting but just a naturally shy character that's touching.

There's one scene in the second act showing the two rivals, husband and poet singing mutual admiration over their booze bottles. It's the best piece in the play. Geoffery Wardwell plays the poet role and Jay Fasset, the hubby.

Where good judgment was shown was in shoving Roman Bohnen, as the French gigolo off the stage in the last act and keeping him off once he was gone toward the beginning of the scene. He had been rapped so much that the character began to seem more distasteful than was necessary to make the point.

It was difficult to frame a desirable picture of the mid-western wife as portrayed by Lily Cahill, but Marjorie Baring as the fresh young daughter who later relents toward her mother looks like material worth developing for pictures. Robert Foulk as her lanky beau also has possibilities in the same direction.

With it all Miss Crothers does make her point that while Continentals are wrong about America, Americans are right about Paris. *Shan.*

GIVE ME YESTERDAY

Comedy drama in three acts presented at the Hopkins theatre, March 4 by Charles Hopkins; written by A. A. Milne; Louis Calhern, Sylvia Field, Gladys Hanson, featured; staged by the producer.

Arthur James Mannock...Edward Crandall
Lady Jane Mannock.....Gladys Hanson
Freda Mannock.....Jane Wyatt
Hon. R. Selby Mannock, M.P. Louis Calhern
Digby.....Robert Vivian
Edward Eversley.....Edward Rigby
Maid.....Natalie Browning
Bertie Capp.....Eric Blore
Squier.....Peter Donald, Jr.
Buteus Maiden.....Nancy Kelly
Sally.....Sylvia Field

After weeks of mediocrity, arrived a finely-written play by way of London. Quiet but interesting and well acted is "Give Me Yesterday." Quite British but human enough. Perhaps it has not exceptional appeal, but it should do very well in the 300-seat Hopkins.

Charles Hopkins is a specialist in Milne plays, it seems, and others clicked in Broadway's only remaining active little theatre. "Success" was the title of "Give Me Yesterday," but there was a play of that name here some time ago and the change was a last-minute one. The original was presented in London about seven years ago. May not have appealed to American managers at the time because of its political background.

"Give Me Yesterday" has a theme of power and success versus romance. The Right Honorable R. Selby Mannock, M. P., is a member of the British cabinet. He is married to an ambitious woman. They have a grown son and daughter. He has nearly reached the peak of his ambition, to be Chancellor of the Exchequer.

Back in Yorkshire as a boy he was just Dick Mannock, happy no end and in love with Sally, now become Lady Carchester, but not contented. The memory of her boyhood romance remains ever with her. Now, as a one-time chum remarks, success has closed in on the Hon. Mannock.

Yet the member of the cabinet is not the cold, deliberate angler for more power. He goes to Leeds to make a speech and spends the night as the guest of Lord and Lady Carchester. Given the same upper room that was his on bygone week-ends, Mannock dreams of the days he adored Sally. The play at this point almost becomes fantasy. Three children are used in it.

In the morning Mannock seeks the garden and he finds Sally, sitting there just as she had done 20-odd years back. The old love surges. It has Dick pouring tender words into the ears of his only real love. Almost impulsively he begs her to go with him. He will chuck the cabinet, he will rearrange his life; there is still time for them to live the dream of their youth.

Resolved to summon Sally within a week, he resigns his post. The family believe that a political trick and because his speech at Leeds had included several surprising utterances, which somewhat annoyed the Prime Minister. But the power-lust tops all in Mannock's career. Suddenly comes word that he has been made Chancellor of the Exchequer. He cannot decline, and all hope of romance passes. The author manages to make it appear, however, that Dick passes up Sally with a tug at his heart. His only message to her is, "I beg your pardon."

As the Hon. Mannock, Louis Calhern has not had as good an opportunity in years. Nor has Gladys Hanson been so fortunate in seasons. Her Lady Jane Mannock is aristocratic, well appearing and temperate. Sylvia Field is the sweet Sally and another good cast choice. All three are featured.

Eric Blore adds the light touches. He is p. p. s. p. m. or principal private secretary to the Prime Minister. Blore is one of the most comic Englishmen over here, and his contribution is the brighter because the play is rather serious otherwise.

Hopkins has mounted the show tastefully, as he usually does. He also staged it. There are arid patches, but the play is well worth while. *Ibee.*

PRIVILEGE CAR

Comedy drama in three acts; presented at the 48th Street March 3 by Saul Abraham and William Fields; written by Edward J. Foran and Willard Keefe; staged by Melville Burke.

J. B. DeWitt.....Gordon Gunnis
Grab.....William Foran
Cornets.....Alan Bunce
Emptyhead.....Elisha Cook, Jr.
Hawk.....J. Hammond Dailey
Dan.....Frederick Malcolm
Baraboo Slim.....Harry Tyler
Jim Colton.....William Corbett
Nell.....Claire Devine
Jean Steel.....Ruth Easton
Brady.....James Meighan
Mayme Taylor.....Lee Patrick
Parrish.....Paul Guilfoyle
Mrs. Long.....Genevieve Paul
Mr. Long.....Tom Leeds
Freeman.....Edward oberts
Workman.....Frank Horton
Trainman.....James T. Ford

As a first production by Saul Abraham and William Fields, both popular executives in a managerial office, "Privilege Car" is meritable. That it will probably receive box office sustenance from cut rates is partly a matter of luck.

"Privilege Car" is an idea bringing a phase of the outdoor show not heretofore touched on to the stage. Its characters are picturesque, its atmosphere interesting and its inside is informative to the average layman. Observers discerned too much plot. In fact, several plots seem to be mixed up in it.

But this play has honesty in no way glorifying the circus folk or circus life. The owner had been mixed up in graft years before, and now is carrying on an affair with the trapeze artist. The privilege car concessionaire had knifed a man in Alabama, and his son is just out of stir, having taken a rap for forgery. The dealer in the car is light-fingered, his specialty being to steal from shopkeepers. The aerial artiste had been a hustler in a South Side honky-tonk in Chicago. The cooch dancer's husband is accused of being a snow-bird.

Play is enacted within a privilege car attached to a circus train. The larger big tops dispensed with them in a clean-up several years ago. Carnivals and smaller circuses still have privilege cars, but the rough stuff of former days is toned down. In some shows the performers were paid off in the privilege car. Percentage games there usually kept them broke.

Things have not been going so well with Jim Colton's show. Weather bad and the opposition too frequently in on the know. A stool-pigeon has been tipping off Amalgamated, and suspicion falls on a number of persons in the outfit, particularly a youth in the band known as Cornets. Latter is in love with Jean, Colton's niece, who owns 50% of the show. Cornets, because of family opposition, has changed his name, and that he has plenty of money in bank stiffens Colton's suspicion.

Parrish, son of the privilege car concessionaire, joins after a sojourn up the river and is permitted to stay if he behaves. But the bad boy soon runs amuck. He passes the queer (counterfeit) among the razor-backs in a dice game, gets drunk and assaults a woman. Having stolen Cornets' cornet, that lad is arrested when the towners descend on the train, but is cleared. Parrish makes a dash from the car and is run over by an express train. The trapeze artiste is divulged as the stool-pigeon. Jean and Cornets had been secretly married, and instead of quitting the outfit as they intended, decided to stick and pull the show out of a hole.

There is rather a full assortment of characters, some amusing and others interesting. The cooch dancer is overweight, but refuses to stick to a diet. Claire Devine got several laughs. Paul Guilfoyle did nicely as the knavish Parrish. Harry Tyler scored as the wiggler's skinny mate. William Foran amused as the dealer who nicked the tradesmen on the side. Alan Bunce was Cornets, a clean youth amid a motley bunch. Lee Patrick was the trapeze performer, but it was hard to believe the girl's past, as the authors had it. Ruth Easton was fair as Jean, and William Corbett looked the show owner, although minus a 10-gallon lid.

Indications are that if more time had been devoted to "Privilege Car" it would have had a much better chance. They brought it in too soon. *Ibee.*

Plays Out of Town

WONDER BAR

Washington, March 6.

"The Wonder Bar," opening at the Belasco theatre, is glorified cabaret with a dash of drama in the background.

Morris Gest, who has a penchant for the exotic and unusual, now brings the atmosphere of a Parisian night club into an American playhouse, puts aside the footlights and spreads the stage apron out into the orchestra pit, so that the proscenium arch is obliterated and audience and actors co-mingle on equal terms. Most of the action, in fact, begins at the back of the house—and ends there.

In "The Trial of Mary Dugan" a theatre was turned into a court room, in "The Wonder Bar" the playhouse becomes a cabaret where Al Jolson is the proprietor and glorified master of ceremonies. It is artistry and illusion all the way through.

At 8 o'clock the doors of the theatre were opened and when the early guests arrived, ostensibly going to a night club, they found the usual paraphernalia—the back-bar, the orchestra, the waiters, the cloakroom boys, and Al Jolson welcoming the visitors. Novelties are introduced, with the usual specialty numbers, and at about 9 o'clock a drama starts to unfold, somewhat hazily at first, weaving throughout the interpolated songs and dance numbers.

This is the charm of "The Wonder Bar": that it carries, hidden for a time in its own entertainment, a back-stage story. It has to do with Ramon Calmano, and Inez, professional dancers in the place, and with Mr. and Mrs. Duval, wealthy patrons. Ramon is a gigolo, in favor with Mrs. Duval. That makes the triangle; but "The Wonder Bar" goes that old fabric one better and adds two more lovers, making it a quintet—with Mr. Jolson, the singing proprietor, in love with one of his artistes with whom a friend of the Duvals, a boulevardier, runs off.

Skillful use of lights brings out the action of this unusual drama that must thread its way through a maze of entertainment. Naturally Jolson dominates the whole performance. A new Al Jolson has come to town—not the same Al Jolson that starred in "Sinbad the Sailor," not Al Jolson, the Mammy singer—save that he does put over a French and Russian version of the old heart-throbbers. It is an Al Jolson now, removed from the films, who stands out as a combination actor and concert singer, and blending into a legitimate portrait.

In the lighter moments the pendulum swings from highly sensual dances—one, in particular, called "This Is the Dance We Do for Al," done by four slim girls that should command the attention of Broadway—to tap dancing, and eccentric comedy contributed by Patsy Kelly, once Frank Fay's co-worker in the music halls.

On its opening night "The Wonder Bar" dragged in spots—but the wonder is that it was kept moving at all considering all the handicaps under which the people worked. More than 100 people amble up and down the aisles on their way to the cabaret proper, where the bar flourishes and the orchestra leader keeps time. A series of blackouts is one element in the story, and the handling of the lights, from a top balcony, is extremely complicated.

They'll be doing it better by the time they move into the Nora Bayes theatre, New York—for here is something out of the ordinary, with Al Jolson at the height of his powers, and all the leeway in the world to insert anything that might come along—new songs, new dances, new human interest. At present the crying need in "Wonder Bar" is for more comedy—and this, probably, is on the way. *Daly.*

MASQUERS

Hollywood, Feb. 6.

When and if the Masquers stages its revel in public, this particular monthly frolic, m. c.'d by Willie Collier, Sr., will probably furnish the best of the stuff, judging by what has preceded. That the boys worked harder for and with the elder Collier is self-evident and readily explains the generally improved worth of this bill.

With Collier at the helm, and considering the month, this was labeled the St. Patrick Revel. Winfield Sheehan, James J. Corbett and Sol Wurtzel were the guests of honor.

A bright opening skit, written and staged by Collier, concerned itself with "Getting Up A Revel," wherein all the "loyal" Masquers conceived all sorts of excuses to dodge it. Julian Eltinge, Sam Hardy, Ned Sparks, Delbert Henderson, Johnny Hyams, William Rhodes (Little Billy), Earle Foxe, Spencer Charters, Georgie Harris and William Tooker participated.

The usual "Broadway Bathing Girls," written and staged by Billy Sullivan, had some swell looking "dames" in Frederic Howard, Stanley Taylor, Donald Reed, John Litel, Fredric Santley, Cornelius Keefe, Sid Saylor and George Chandler.

A ribald "phantasy of the north," written by Del Henderson, included John Litel, Robert Emmett O'Connor and Francis McDonald in this little sidelight on Alaskan domesticity.

Sam Hardy and Henry Clive contribed solo specialties with another Collier sketch following. Titled "Mother," it glorified a songwriter's mater until the point where Danny Murphy (the son), while demonstrating a number to Oscar Hammerstein (nicely done by Billy Burress) bawls out the inspiration of his mammy song for butting in prematurely. Collier wrote this and Richard Carlyle, Jed Prouty and Billy Sullivan played in it.

Francis McDonald, Wm. Arnold, and Jack Clark were the Fenian Four in hokum Hebe get-ups, singing Irish medleys.

Marc Connolly's "Book of Etiquette" was a request repeat, with David Torrence, Claude King, Charles McNaughton, Al Austin, Henry Clive and Edward Earle (latter also staging) in the cast. It was one of those sketches better appreciated by stag audiences.

Julian Eltinge was a wow in his specialty, looking as well as ever. One wondered immediately why this champ of femme impersonators wasn't packing them in in what is left of vaudeville. He's still a great variety name.

Charles Winninger and Collier in a sidewalk routine, the former doing polite Dutch, zowied with their nonsense.

"Hear 'Em and Weep," written

and staged by Joseph Santley, was a re-enactment of a Paramount sound short which Santley did last year. It's an 1875 musical sketch with the guests doing post-Civil War ditties and Frank McHugh (as "the man who gets up and goes out") being intermittently driven to drink at the punch-bowl as the amateur talent does its worst. Harry Stubbs, Stanley Taylor, George Chandler, Chester Conklin, Jack Clark, Little Billy, Joseph Santley (a swell "dame"), William Sullivan and Edwin Latell (latter with a banjo specialty, courtesy of the Troupers), participated effectively.

James J. Corbett, with a page out of his past life during his earliest pugilistic days held 'em and registered with that highly interesting episode of his meet-all-comer days in Philly. Corbett belies his 66 years in appearance and impresses in every department as a personality.

"A Tribute," conveived by Arthur Rosson, was in memory of Louis Wolheim, cleverly working in screen and stereopticon effects.

"Nothing But Cuts" was the bright finale, also a Collier conception and staging, with Earle, Santley, Emmett Corrigan, Winninger, Collier and Sam Hardy participating. The "girls" were Wilson, Henderson, Austin, Hyams, Mack and Black; staging by Walter Wills.

Abel.

PLAY SHOP

("Lysistrata")

Hollywood, March 6.

Hollywood's Little theatre on North Gower boulevard is unique among little theatres in that it is a self-contained, clubby proposition which, under the fatherly guidance of Ralph Herman, the head impresario, stages everything from Shakespearean discussions to Sunday dinner kaffe-klotches where the youngsters bring their own food and dump it on a buffet table for a free-for-all feed.

The histrionic adjuncts are fortnightly bills, or shorter, usually running 10 days, with the 84-seat house going dark for the other four nights to prepare the next bill.

"Lysistrata," however, warranted an extension for another week. This is a free adaptation of the Greek story (not the Gilbert Seldes version), boiled down to two short acts. After the performance, the long and short hairs have plenty of time for a cup of tea on Mr. Herman.

Latter is making a drive for 1,000 annual members at $10 per annum or $1 per month, which includes free admissions to all bills, the post-performance teas in the Green Room, and other wrinkles.

Saturday midnights the Play Shop stages Grand Guignol programs, which bring out a bizarre attendance.

Next week an insurgent group known as the Rebel Players from the Workers' theatre in Boyle Heights (L. A.'s Cicero sector) offers "The Belt," following which John Drinkwater's "John Ferguson" will be done. All royalty scripts are donated to the Play Shop sans royalties.

Ora Carew is the star of "Lysistrata," with a fair amateur cast in support, including Gertrude Main, Sarel Baraney, Florence Baer, Gary Stanwyck, Vera Woorgaft, Audrey Howell, Fred Cartwright, Jack Regan, Charles Bushnell, Royal Powell, Sandres E. Garion, Eugene Carman, Eleanor Mather, Byrona Smith, Harriet Weaver, Barbara Blair, Constance Cleveland, Carmen Darmour, Lou Phillips, David Cox, Buddy McCoy, Robert Johnson, Eddie George, Daniel Castle, Herbert Knill and Alvin Ray.

Co-directors with Herman are Nathaniel Frank, Charles Maurice, Warren Washburn, Eliot Duvey and Don Brodie.

Abel.

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A LADY IN PAWN

Milwaukee, March 8.

Ralph Thomas Kettering presents a drama in three acts authored by himself and Henry A. Rosendale. At the Davidson week beginning March 8.

Elwin Israel.....Guy Bates Post
Gordon Vandall.....William H. Sams
Theodore Reyner.....Ian Emory
Harland Scald.....Lee C. Millar
Fairchild.....Plumpton Wilson
Lenaya Reyner.....Lillian Kemple-Cooper
Lousine.....Esther Mitchell

Ralph Kettering pulled out of his Chicago lair last week with an idea and a production. Idea grand and deserving of lots of commendation and support. Himself pretty well pepped up over the idea, Kettering has had no difficulty in selling the idea to dramatic critics and all those along the wayside with still a spark of affection and hope for the drama.

Whether the idea was the fillip to Kettering's spurt of producting activity or whether the idea came as an afterthought to the production and conceived by the Clark street showman as a smart exploitation angle for his show is a matter of little consequence.

Time is now ripe, avers Kettering, to stage a comeback on the road. Talkies have done the missionary work. Now the traveling attraction can step in and reap the harvest. Folks out in the sticks, says Kettering, are waiting to again welcome the human voice in the town's opera house and eager to shell out their two bucks or buck and four bits for the seeing and hearing of the old and new legit stars.

Offshoot of this idea is Kettering's conviction that Chicago can be made the producing center for such road show attractions. Encouragement he has aplenty. Bill Canavan, stagehands' mogul, has assured Kettering if he means business and can produce the goods all sorts of union concessions would be made him, such as allowing his own Apollo backstage crew, who would handle the building of the production, to take the show out on the road and bring it back, and thus cutting the mechanics' payroll about in half. Scenic artists union also ready to co-operate in every way so that production can be built in Chicago at a considerable saving.

All that the enthusiastic Clark street impresario needs are the plays. At the opening of the opus at the Davidson Kettering remarked that he plans to follow it with Chic Sale in "Ten o'Clock Town," written by Rosedale and himself. That is, if "A Lady in Pawn" clicks on its opening at the Apollo, Chicago, March 22. If it flops, Kettering let it be known, the Chic Sale starring vehicle will have to be postponed until September.

"Lady in Pawn" has a swanky set, swanky props, swanky clothes, swanky lines, but could have stood some script revision. Opening night saw the tail end of a nasty blizzard that had crippled transportation facilities and making roads well nigh impassable for motor cars. Nevertheless house half filled at rise of initial curtain.

"A Lady in Pawn" revolves around moneylender called "Twenty Percent Israel," who manipulates a former flame's husband into putting up his wife as security for a loan and agreeing to yield wife to former rival upon failure to repay.

Guy Bates Post gives suave performance in central role, but play's lines and situations do not give him opportunity to shine at his brightest. Other players do very well by characters cut out of stiff, puppetlike patterns, offering little in the way of sharp, alert characterization or human interest appeal. Situation creak for lack of reality and smoothness in concoction, story unfolding fails to maintain interest through first two acts. All action packed into last act.

Play's first night tempo and pace could stand lots of speeding up and rounding out of the situation corners.

THE RAP

Atlantic City, March 9.

Something of a small boy's idea of life among crooks and cops was unfolded at the Apollo here this evening in a play titled "The Rap." It is the stock mystery play calling for the swathed, elusive figure darting on and off, lights punched out and up, shots in the dark and all the old hoke of crook melodrama.

Evidently the author, John P. Leister, has in mind to show how Judge Crater disappeared, for a Judge Crain has been put on the spot and now his best friend is murdered. All because of a manila envelope in a safe deposit vault which contained enough evidence of collusion between the police and the underworld to shake Manhattan from the Bowery to the creek.

It's a depression play. Single set and—well, actors must eat.

Weintraub.

HERITAGE

Boston, March 10.

Three-act play written by Adelaide Chatfield Whitman, a Back Bay social leader, and given its premiere by the Copley Players March 2 at the Copley theatre.

Alice Wharton.....Jessie Busley
Trent .....Mark Kent
Fulton Ripley.....Earl Larrimore
Philip Strawbridge.....George Coulouris
Nora .....Anne Seymour
Gladys Blaine.....Rachel Hartzell

Amateurish but with a good idea based on the aged family servant who is the medium between a self-slain father and a living son. The theme is not handled in ghostly or melodramatic way, but builds up to a climax where the old butler saves the son from an unfortunate marriage and incidentally breaks the son and mother apart, the latter having been the cause of the father's suicide.

The suicide of the father and the subsequent story of the son is a double role which Larrimore, borrowed from the Theatre Guild, handled extremely well. There is no probability of the play in its present form making the grade, but it has the making of a show on the Guild order if rebuilt.

Libbey.

Shows in Rehearsal

"Judge's Secretary" (Walter Newman) Little.
"Wiser They Are" (Jed Harris) Morosco.
"Lady Beyond the Moon" (Ramsey Street) 49th St.
"Getting Married" (Guild, revival) Guild.
"Milk White Skin" (Lederer & Womrath) Avon.
"Peter Ibbetson" (Shuberts, revival) Shubert.
"To What End" (Robert DuRoy) Comedy.
"Accidentally Yours" (Bowden & Labrett) Fulton.
"Singing the Blues" (Aarons & Freedley) Alvin.
"Conquest" (Lew Cantor) Ritz.
"Something Borrowed" (Ray-Minor) Hudson.
"Miracle at Verdun" (Guild) Beck.

1 Show Out

After last Saturday's heavy exiting list no closing were slated for this week. The usual sudden closings are not unexpected, however, perhaps a half-dozen attractions being possibilties.

GREATER LOVE

Opened March 2. "Won't do," Garland (Telegram). "Muddled, woefully written and badly acted," Brown (Post). "Feeble and listless," Winchell (Mirror).

"Variety" (Ibee): "Will likely fold at the end of this week."

"Greater Love," presented independently at the Liberty, drew a general panning and no business. Taken off after one week.

Walker Stock Off

Cincinnati, March 10.

The Walker stock closed at the Taft Sunday.

Walker goes from here to Hollywood, to do directing for Paramount commencing April 1. His initial contract is for six months.

PLAYS ABROAD

LE SAUVAGE

("The Savage")

Paris, Feb. 25.

Four-act comedy by Tristan Bernard. Produced by Tristan Bernard at the Theatre Tristan Bernard (Albert Premier), Feb. 19.

Old Master.....Jacaues Derives
Verdet.....Rogert Coutant
Mme. de Blottieres.....Lydie Villars
Mme. de Chelozy.....Alycia
Ballignon.....Guy Rapp
The Domestic.....Leopold Landon
M. Lodon.....Argentin
Testu.....Balpetre
Aline.....Irene Dic
The Man.....Henry Roger
Pauly.....Pascal
The Judge.....Valiery
Clerk.....Hachel
Policeman.....Max Robert
Police Inspector.....Barnaud

Play well received and looks like business. It is an all-man cast, the women mere extras. Play is staged simply by Henry Burguet, first, third and fourth acts taking place in a room of a country mansion. Second act is in the log cabin of a man who has elected to lead a simple and solitary life, earning him the name of The Savage.

Story is that of the fight between organized society and political power, as represented by newspaper owner and politician, and the man of shady past, but who owes society nothing and needs nothing. He has elected to live the life of a hermit in a log cabin on a small plot of ground near the Swiss border, which he refuses to sell to his wealhty neighbor.

Latter, out of spite, does all he can to have him convicted for an alleged murder. The examining magistrate finds himself a willing tool in the hands of the politician.

Eventually it develops that the man reported murdered has safely

(Continued on page 71)

CONCERT

By Sallie

FUTURE PLAYS

"The Singer Of His Sorrow," German play by Ossip Dymow, is being translated by William Schak and I. S. Richter. Josef Buloff writing the English stage version. "Sorrow" will be produced by Oscar Serlin next fall as his first indie attempt.

Cast of "The Judge's Secretary" rehearsing for Walter Neuman who wrote it, has waived bond.

Robert DuRoy and Ramsey Street, legit actors, have turned producers. Former has "To What End" by Roy Davidson rehearsing. Street expects to start shortly with "Lady Beyond the Moon." DuRoy's play has Herbert Rawlinson and Ann Sutherland as leads.

George Lederer and Fred Womrath, producing "Milk White Skin," have organized Vor Rath Productions, Inc. Womrath is reported as associated with the book store concern.

Jimmie Cooper's sale of "A Woman Denied," by Gennaro Mari Curci, current at the Ritz to E. J. Daniels of Los Angeles, went into effect Monday (9). Cooper withdrew entirely.

Lew Leslie's new colored show opens in Boston March 23. Ethel Waters is to be with the show, also Valada Snow and the choir contingent from "Blackbirds"; 16 principals.

"Conquest," being produced by Lew Cantor, went into rehearsal Monday (9) with opening for Atlantic City in one month. Paul Hervey Fox wrote the play and Jo Graham is staging it. Cast includes Walter Woolf, Don Day, Allan Davis and Frank Kingdon.

Revival of "Peter Ibbetson" has gone into rehearsal for Shuberts.

"Two's Company," originally a two-person play but rewritten to be played by six characters, is due into the Vanderbilt early in March. Charles C. Wilson will become an actor-manager in presenting it. Show was written by John Patten Russell.

Cast Changes

Joan Bourdelle has replaced Mary Arbanez in "The Best of Families" at the Bijou.

Thelma Tipsea has replaced Irene Purcell in "Something Borrowed," now in rehearsal for Ray-Minor. Norma Mitchell has also been added to the cast. Miss Tipsea comes from musical comedy.

Gina Malo, out of "Gang's All Here." Replaced by Caryl Bergman.

Henry E. Dixey, Max Figman, and Kenneth Loane out of "Napi." Replaced by Albert Van Dekker, Wallis Clark and Frank Wilcox.

In the "You Said It" cut operation the press rep, Nat S. Dorfman, dropped out. Billie Leonard has replaced Peggy Bernier in the cast. Mack Hilliard, manager, now doubles as p. a.

Stock Flop No Bar

San Francisco, March 10.

A second group of actors is going to try stock in the Gaiety theatre, neighborhood house, former home of the San Francisco Players' Guild, and recently opened by Larry Cook and Bruce Payne for stock. The Cook-Payne contingent did one show, "The Worm Will Turn," and closed at the end of two weeks on account of terrible business.

The new group is headed by Del S. Lawrence and opens this week with "The Makin' of Maggie Muldoon." Lawrence will play characters; Florence Printy, leading woman, Joe Kemper as leading man and Taylor Graves and Eileen Nathan. One show a night, scale 15-25-50 cents.

Two Summer Stocks?

Summer stock at a 50c top may be played by William and Harry Brandt for two of their four subway legit theatres: Windsor, Bronx, and Flatbush, Brooklyn.

First Seattle Road Show

Seattle, March 10.

Eddie Cooke, manager Metropolitan, opened last night with Walker Whiteside in "Chinese Bungalow." This is the first road show attraction of the season.

"Napoli che Canto" ("When Naples Sings") supposed to be the first imported picture produced by Italians in Naples, is at the Belmont theatre. The action goes all the way from Italy to the United States. Picture holds some interest throughout.

The Bay of Naples is exquisite, Vesuvius is smoking in the distance, and besides, this is a romantic picture. A Pattalugo production with Mario Almirante, director.

Malcom Todd is leading man. He is good to look at on the screen, dressing perfectly, chiefly in sport clothes with a beret. Few men can wear berets.

Anna Mari is blonde, bobbed and wore a snappy and one-piece bathing suit.

Before the feature opens is heard and seen 30 harps, in a class conducted by a woman.

Zecchi's Playing

In Carnegie Hall, Carlo Zecchi, the pianist, gave a recital. He lately made his debut as solo performer at a concert of the Philharmonic Symphony Society.

Zecchi has his limitations but he showed good qualities in Vivaldi's G major concerto. He has an extremely sensitive touch and plays with much delicacy. He chose Schumann's "Davidsbundlertaenze" with the keyboard work elaborate and phrasing excellent. Audience large with plenty of applause.

Trio's 4th Concert

In the Engineering Auditorium the Elshuco Trio gave its fourth concert of the season. Not often one hears Vincent d'Indy's lovely sextet in B flat major, opus 92, or Frank Bridge's quintet in D minor. In the ex performance Messrs. Kraeuter Willeke and Giorni were assisted by Phyllis Kraeuter and Messrs. Hollander, Hel ', and Moldavan.

No one looks for perfection in the not always of the best quality, but these faults were overlooked through their good musicianship, and their playing is always worth the listening.

At each recital the audience grows in size.

Met's Tired Voices

The operatic Sunday night concert at the Met had a long program and a capacity house.

Of the women stars Mme. Bori was the hit. Gladys Swarthout looked attractive in white crepe, but her voice shows wear after a hard season. Nannette Guilford was not in good form. Her attack seemed indefinite and her entire aria was done in careless fashion. A pretty white lace, cut very low in the back, was worn by her. Being a decided blonde, it was most becoming.

Robert Goldsand, young Viennese pianist, played the Schumann Concerto and three solos. This boy, only 19, has created a well-earned popularity this season.

Russian Opera

Mecca Temple stage has its limitations for opera production. The Russkaya Grand Opera Co., from Russia, gave the premiere performance of Moussorgsky's "Khovantchina," with the performance as a whole excellent.

Max Pantaleieff is an artistic director as well as an accomplished singer. Valla Valentinova is tall and dark. She by no means makes

(Continued on page 71)

BILLY GRADY

Is in the

FULTON THEATRE BLDG.

NEW YORK

LAckawanna 4-5418

LITERATI

Scripps-Howard in Denver War

The purchase of the Worlds by the Scripps-Howard interests brought many yarns and sidelights on S-H activities in Denver in 1927-28. Having the Denver Express, an afternoon paper, they apparently wanted to give the Denver Post a battle, so bought the Denver Times, afternoon, and the Rocky Mountain News, from John C. Shaffer. The Denver Express was discarded and the two papers just bought were called the Denver News, and the other, a morning paper, retained its old name.

The first thing the S-H interests did was to discard use of the Associated Press franchise as soon as they could get wires laid for a full United Press service. That forced F. G Bonfils, publisher of the Post, to establish a morning paper, a thing he abhorred. His evening paper, Post, was making plenty of money and getting the lion's share of business. But several were eager to grab the a. m. A P. franchise and in self protection he was forced to start the Denver Morning Post.

At once the battle was on.

The old Post had been giving premiums for Sunday want ads—and the News started the same thing. The Morning Post began the serial "Chickie," so popular for a time. The News immediately presented Sunday want ad users with a copy of the book, and later used the sequel for a premium. One day the Post announced it would give a gallon of gasoline with Sunday ads and the News said it would give two. Post raised the ante and the News raised again by giving five.

For a 40-cent ad a person could get over a dollar's worth of gas. Lines at both newspaper offices extended for blocks. The News, not having enough linotypes to set the ads, had every commercial office in town setting classified. The News had about 28 pages of small ads that Sunday—ordinarily printing six. News would have given ten gallons if the Post had gone to six gallons.

That was the beginning of the end. The Post and News got together and quit giving premiums for want ads.

Bonfils did not push the Morning Post in his usual energetic manner but let it drift along. Then his advertising crew began working for local display contracts. Business was getting better. Roy Howard left New York, saying he was going to Wyoming to hunt, but instead slipped into Denver, met Bonfils and made a deal by which Scripps-Howard would leave the evening field if Bonfils would kill his Morning Post. This was done, but the Morning News had to carry the A. P. franchise, and was the first paper in the S-H string to do so, and still is the only one with the exception of the New York World-Telegram.

Rumors

Allan Rinehart's contemplated coastward trip—to stay—believed to be the first step leading to Doubleday Doran's acquisition of the Farrar-Rinehart book house, and John Farrar's return to Doubleday Doran as editorial supervisor.

Reported that Farrar-Rinehart would go to Doubleday Doran ere this, but Allan Rinehart in the way. Allan, Mary Roberts Rinehart's son, and the Doubledays unfriendly for certain reasons, and why Allan Rinehart left the combination to publish on his own. Took along with him Farrar, with whom he was friendly.

Despite the Rinehart angle, Farrar-Rinehart and Doubleday Doran have been working together, more or less. Particularly on the dollar book thing, said to have originated with Farrar.

Rinehart inactive lately at the Farrar-Rinehart offices, spending much of his time writing. Turned out a play and some stories. Said to have got an offer from a picture company on the strength of that, which is the reason for his westward trip.

Doubleday Doran wants the Farrar-Rinehart writers, particularly Mary Roberts Rinehart, who went over to her son's outfit. And it would very much like to have John Farrar back, very much.

What Makes a Press Aent?

Mike Simmons, president of the AMPA, has tried to crystalize the portrait of the composite press agent in the following rave:

"The press agent—a sort of intellectual spinster, with his virtue locked up in a safe of which he's lost the combination; at times wistful in his heroic day dreams; at other times a solitary autocrat in egotistic grandeur; brilliant in pyrotechnics, foggy in objective, servile to the mad passion of putting things over; a virtuoso of the tin horn that heralds a peanut's relation to red corpsules one day, and a Congressional candidate's resemblance to the Messiah the next; a satyr in a world of coxcombs, to whom the prodigious stunt of a half hour ago is ancient history; whose destiny is the stunt of tomorrow; contemptuous of human weaknesses and yet a victim to countless quixotic follies; in short, a capricious figure of distorted genius always going into or coming out of a mental tail spin."

Burying the World

The "wake" by former employees now on the west coast to mourn the passing of the New York "World" in Hollywood will be held March 18, being postponed from yesterday (10), at Stark's roadhouse. Following the wake, a copy of the last edition of the "World" will be placed in a small casket to be buried in "Park Row" the writers' section of the Fox lot.

Former "World" men now in pictures are Winnie Sheehan, Arthur Brisbane, Joseph Johnson, William Slavens McNutt, George McManus, Samuel Hoffenstein, Oliver H. P. Garrett, Samuel Spewack, Albert Prince, Robert Benchley, Ike Shuman, Wells Root, Quinn Martin, Jack Francis, Harlan Thompson, Louis Weitzenkorn, Harry Pollock, Courtney Terrett, Julian Johnson, Arthur Kober, Will Johnstone, Ralph Block, Eugene Walter, Joseph Jackson, James McGuinness, Morrie Ryskind, Tom Geraghty, Edward Dean Sullivan, Dudley Nichols, Joseph O'Neill, Joseph Shea, Arnold Sills, Bob Burkhardt, Harvey Thew, Sam Small, E. H. Hansen, Basil Woon, Cyril Hume and Herman Mankiewitz.

Lure People Who Think

One of the effects the "World-Telegram" merger was to turn Hearst's "American" highbrow. "American" evidently reaching for the readers of the "Morning World's" page opposite the editorial page. Without any preambles they hired Burton Rascoe to edit the page and installed columns by Charles Hanson Towne and Idwal Jones. Also a column by Deems Taylor on music replaces the music criticisms of Leonard Liebling. Liebling, 'tis said, was ready to leave anyway, since his work editing "Musical America" keeps him busy.

Towne is a well known editor and publisher and Burton previously edited "The Bookman" and "Plain Talk." Rascoe's last newspaper connection was as book editor of the "Chicago Tribune." With Idwal Jones, a recognized book critic, holding over, the page is now probably a more highbrow than the similar page in the "World-Telegram" with columns by Harry Hansen and Elsie McCormack.

Wallace on Newspaper

Chief news in London newspaper circles is that Edgar Wallace has charge of the Sunday News, starting March 1. His chief assistant will be George Dilnot, formerly editor of detective magazines for the Amalgamated Press. People once used to think Dilnot might be a ghost for Wallace, but stopped thinking it when Wallace used to say he'd like to see a newspaper print the story he was supposed to have a ghost, as he would then retire for life on the proceeds. People familiar with Wallace's routine know the prolific work he gets through daily.

The Sunday News, an old established Sunday sheet, is owned by the News-Chronicle group.

Drift Toward Novels

Novels, as adapted for stage plays, are reported as increasing in favor with legit producers. George Auerbach, Alexander McKaig and Jed Harris are reading books with an eye to stage uses.

Pointed out that the season's smash hit, "Grand Hotel," is from a novel, with Herman Shumlin, "Hotel" producer, also owning another Vicki Baum script current in Europe. "Bad Girl," which made money this season, and "Green Pastures" are also based on novels.

Schwab & Mandel are working on another show, also to be adapted from fiction form. Piece will star Jean Aubert.

One reason advanced in favor of the novel popularity is that they are more suitable for pictures, aimed at by the legit producers.

English Best Seller Royalty

J. P. Priestley, English scholar and newspaper man, who wrote "Good Companions" and "Angel Pavement," two of the biggest sellers of the last two seasons has quit London for the Pacific, just to get a change of background.

He is said to have made $180,000 on "Good Companions" alone. Receipts from "Angel Pavement" are unknown as the book is still selling ahead of most of its rivals. Both at $2.50, with the author probably getting 20% royalty on the first editions, going up to 33% for the reprints.

Charles MacAuthur isn't letting Ben Hecht get away with anything. MacArthur has sold a book to Covici Friede, who got out Hecht's "A Jew in Love."

Woollcott Through

There will be no further radio book talks by Alexander Woollcott, for various reasons. End of the Woollcott ether chats came rather abrupty and unexpected in view of the fact that the Columbia chain had moved him up from Tuesdays to Saturdays, to one of its best periods.

Recently Woollcott took a rap at the booksellers, despite that one of the objects of his etherizing was to cement relations between the publishers, by whom he was employed, and the booksellers. Then the ex-dramatic critic thought he would like to review books of his own selection rather than those put out by his sponsors.

Woollcott's own explanation is that he is tired of reading five books a week. Admittedly too much reading for a former newspaperman.

N. Y. "Times" and Radio Features

New York "Times" is now in a tough spot for Sunday radio features because of its new exclusive policies. Paper has instructed its radio editors not to write anything for Sunday that was used by any other sheet during the week. As both NBC and CBS refuse to give out exclusive stories, the "Times" has found itself short of air news.

Broadcasting press departments try to help out the "Times" men by giving them various angles apparently exclusive, but there have been instances where the "leads" were used by another sheet earlier in the week.

"Atmosphere" Writer

Although S. S. Van Dine (Willard Huntington Wright) is in Hollywood to write a mystery story for Warners, he has flatly refused to work in the studio, preferring to do his work at home when and how he pleases. He also refuses to have a telephone in the house.

Working in one of those Hollywood hillside homes, the author has had his whole library of reference works and books shipped to him there, also his desk he used in the east, claiming that he couldn't write comfortably unless he was using this piece of furniture.

Real Names of Authors

Nalbro Bartley, author of "The Premeditated Virgin," is Mrs. Horace Lerch; Victoria Cross, "The Unconscious Sinner," is Vivian Cory; Margaret Goldsmith, "Zeppelin," is Mrs. Frederick Voight; Henrietta Leslie, "Mrs. Fischer's War," is Mrs. Harrie Schutze.

Owen Fox Jerome, who made a name for himself as a writer of western tales, is out to make a new reputation under his real name, Oscar Jerome Friend.. His first book under his own name is "The Range Maverick."

Real Names of Authors

Big Rich, author of "Indiana, and Other Poems," is Emory Aaron Richardson; May Edginton, "Money! Money! Money!" is Mrs. Francis Evans Baily; Dorothy Graham, "The China Venture," is Mrs. James W. Bennett; Robert Milward Kennedy, "Corpse Guards Parade," is Milward Rodon Kennedy Burge; Laurence Oliver, "The Secret Image," is Laurence Oliver Brown; John Rhode, "Tragedy on the Line," is Cecil John Charles Street.

But who is Jay Franklin, author of "What This Country Needs."

Winchell Sticking

Walter Winchell remains on "The Mirror," as per his five-year con-

(Continued on page 71)

The European Runaround

By Frank Scully

Abroad, Feb. 26.

Toughest job in all Europe is title-writing Folies Bergere's semi-annuals.

Title must contain the word "Folie" and be exactly 13 letters. No reason. Just a nut order from the producers.

Folding one is "Un Coup de Folie" ("A Blow of Madness"). Show coming up, "Usines de Folie" ("Factory of Folly".)

1929—Fame to Obscurity—1931

Malvern Festival, which started out two years ago to be in England for Shaw what Bayreuth is in Germany for Wagner, is moving away from that idea.

Last year instead of an all-Shaw program the festival introduced Besier's "Barretts of Wimpole Street" which stole the show.

This year Shaw isn't even mentioned in "Five Centuries of English Drama," though a gap is left at the end of the program; the inside being Messrs. Limbert and Jackson are expecting a new play from him.

But even so, that's quite a come down for Shakespeare's superior—from the whole circus to no billing whatever in two years.

False Credits

Bel Gazon, daughter of Gabriel Colette and famous years ago in her mother's novels as the child whose questions stumped everybody, has grown up to Mlle. de Jouvenal Colette.

But she hasn't grown up enough to be doing what the Paris scribes ascribe to her—directing talkers at 18!

They broke a story to that effect just to help Colette's "La Vagabonde" along. The break, however, nearly broke up picture unit.

The next day Mamma Colette said Bel Gazon wasn't directing really—only helping.

Anglo-Saxophone Culture

That Jack Hylton! He's crashed the Paris Opera house now with a concert.

Program jazzed a symphonic fragment of "Mavra," comic opera by Igor Strawinsky (nee Strawn).

Most Americans know the Opera as the place you look at from the Cafe de la Paix. When they pronounce it just "Opera" it's always a head-scratcher for the taxis. Finally, chauffeurs get the gag and say "Oh-pear-ah! Oh-pear-ah! Opearah! Oui! Oui! Toot sweet!"

After awhile the culture chumps learn that Cafe de la Paix, though it looks harder, is much easier to say than Opera.

This Hylton thing afforded a fine choice for some of them to see the inside of it for the first time in their lives.

"Second Floor" Doesn't Need Censor

Frank Vesper's "Murder On the Second Floor" opened in Paris under "Forbidden in England" billing.

Where was it forbidden? Not in the West End certainly, where it was a clicker, nor on Broadway, where it was a clacker. In Paris as "La Folle Du Logis" it was well enough liked to stay in awhile even without that censor plug.

Chaplin Off Screen for Next

Chaplin is thinking of doing "A Woman of Paris" as a talker for his next, just to get his hand in directing again. After that he wants to do a London picture and a boudoir version of Napoleon.

The London picture if done n this side wuld help solve U. A's quota problem. Charlot, being English, would help a lot in arriving at the right answer on that one.

County Officials Overruling Censor

Certain county councils in England are slapping down the censor. Three have okayed "Outward Bound" which the censor n. g'ed because of the after-life angle.

Warners will run it at the Regal in consequence of this support.

London Legits Gypped on Rentals

Huddle of West End legit producers indicated only things left for sheriff are plenty of redink-scarred ledgers.

Their squawk is that rents must come down. Some theatre-owners clean up 100% on their slabs. Producers think 10 to 15 plenty these lean days.

Even on yearly basis bonus houses take a ten grand tilt every half dozen years, and on a weekly basis a $400 house a few years ago costs $2,000 now, with no greater b. o. grosses possible.

Top houses rent for $3,500. That's only the beginning of the nut. With stars to add in, producer claims, even at capacity, he hasn't a shilling left for aspirin or red ink.

And he needs both.

Social

Pola Negri's vauder, "Farewell to Love," took some bows and another week at Stoll's Coliseum, but even the critics of Stoll's "Sunday Referee" couldn't give it much except in the society columns.

That paper, by the way, just went on the auction block, as predicted.

Girls Named "George"

"The Rocklitz," which looked like two weeks and out, suddenly took a spurt and stays in the Duke of York's for a while longer.

This horse collar romance is by a gal who writes novels as George Preedy. A lot of people thought that subterfuge died with George Eliot. It didn't really. Even Grace Stern prefers to be known as G. B. Stern so as to wash away the "lady-novelist" perfume which gags many readers.

New-Comer in Costumes

Who's going to fill the gap in those romantic dramas which Alice Terry looked so well in years ago?

Best bet on this side is Madeline Carroll, at present in "After All," third time lucky Van Druten revival.

She's played several costumers like "Madame Guillotine" and "The American Prisoner," shoddy productions, both, since she quit school-teaching a few years ago.

"Scaramouche" and "The Prisoner of Zenda" though would suit her and the b. o. lots better.

N. G. Title for E. E.

Edith Evans, Shaw star in "The Apple Cart" who lost her chemise later in the personally backed "Delilah," is back for more after a six-month layoff.

Reginald Berkeley has a play for her entitled, "O. H. M. S.," and if you know what that means then R. S. V. P. press rates collect.

104 NON-COMMERCIAL SPOTS

Radio City's 3 Theatres Will Seat 6,200—4,500—4,000; Roxy's Music Hall

Radio City, the project which the Rockefeller, Jr., interests will erect with RCA, to be located between Fifth and Sixth avenues and from 48th to 51st streets, will contain three theatres. One will be a vaudeville or music hall, another a sound presentation theatre, and the third, according to present plans, an opera house. It is probable that the Metropolitan Opera House interests will take over Radio City's opera auditorium. This will be decided when R. Fulton Cuttin, chairman of the Metropolitan, returns from Europe in the near future.

S. L. Rothafel, who recently resigned from the Roxy theatre, will be the managing director of both the RKO houses in Radio City. Roxy's contract with RKO goes into effect April 1. He returns from his present road tour March 27. Hiram Brown, president of RKO, when asked what Roxy's duties would be between now and the time both theatres are ready for operation, which may be two or three years, replied that they would be in connection with Radio City.

Roxy has for some time fondled the idea of operating an augmented music hall. The RKO music hall is listed to have 6,200 seats, the same capacity as the Roxy. The sound-presentation house will have a seating capacity, according to present plans, of 4,000. The theatres are being constructed to harbor entertainment of any and all natures.

Television

The Opera House is to seat 4,500, 1,000 more than the Metropolitan Opera House. The stages of all three theatres will be equipped for television.

NBC's building will be the largest of the five office buildings which will flank Radio City. It will have 68 stories, with NBC occupying 16 floors. NBC will have 27 at least, and probably more, studios. At present it has 12.

Plans and models of Radio City were shown for the press at the offices of the architects, Todd, Robertson & Todd, Thursday evening (5). Wrecking of the present buildings on the site is expected to be started in May.

Daily Buys KOIN

Portland, Ore., March 10.

Station KOIN, biggest local broadcaster, was sold to the "Oregon Journal," daily, by Charlie Myers, who founded it six years ago.

KOIN has paid dividends practically ever since its start. Myers was business manager for another paper, then resigned to give full time to radio. He remains as station director under the new ownership.

Adv. Listings Dropped By Columbus Papers

Columbus, March 10.

The three local daily newspapers, led by the "Dispatch," have agreed to drop all trade names from their radio program listings. Sustaining programs are now billed by names of artists.

Space devoted to programs is unchanged.

Prior to this action trade names of air advertisers were regularly carried by all papers.

Selling Police News

Los Angeles, March 10.

Dick Connors, former press agent for Lloyd Nix, city prosecutor, has organized a radio news service for broadcasting police items over KMTR.

Connors has a remote control hook-up from the city hall to the radio station and broadcasts all police news of local and county interest.

Religious

	Station.	Power.
Evangelical Lutheran Synod, Mo.	KFUO	500
North Shore Congregational, Chicago	WPCC	500
Christian & Missionary Alliance, Alberta	CHMA	250
Jarvis St. Baptist, Toronto.	CJBC	500
United Church of Canada, Vancouver	CKFC	50
Pillar of Fire, Denver	KPOF	500
St. Paul's M. E., Elkins Park, Pa.	WIBG	50
Calvary Baptist, N. Y.	WQAO	250
Wilbur Voliva, Zion City, Ill.	WCBD	5000
Moody Bible Institute, Chicago	WMBI	5000
Society of St. Paul, New York	WLWL	5000
Echo Park Evangelical, Los Angeles	KFSG	500
First Baptist, Little Rock, Ark.	KGHI	100
Coliseum Baptist, New Orleans	WABZ	100
First Baptist, Knoxville, Tenn.	WFBC	50
St. John's Catholic, Canton, O.	WHBC	10
Kings Presbyterian, St. Louis	WMAY	100
First Congregational, Springfield, Vt.	WNBX	10
Pasadena Presbyterian, California	KPPC	50
Grace Covenant, Richmond, Va.	WBBL	100
Lutheran Association, Ithaca, N. Y.	WLCL	50
First Presbyterian, Seattle.	KTW	1000
Trinity Methodist, Los Angeles	KGEF	1000
Los Angeles Bible Inst.	KTBI	1000
People's Pulpit, Rossville, N. Y.	WEVD	1000
Unity School of Christianity, Kansas City	WOQ	1000
Boone Biblical College, Iowa	KFGQ	100
Exchange Baptist, Oklahoma City	KFXR	100
Pillar of Fire, New York.	WCDA	250
First Congregational, Berkeley, Cal.	KRE	100
Tremont Temple, Baptist, Boston	WSSH	500
People's Pulpit, Chicago	WCHI	5000
Rev. J. W. Sproul, Wilkinsberg, Pa.	WMBQ	100
First Methodist, Lapeer, Mich.	WMPC	100

INDIE GROUPS ARE AT ODDS

Chicago, March 10.

National Association of Broadcasters does not contemplate taking any action against members who have joined or will join its counter organization, Associated Broadcasters of America, generated at recent meeting of small station owners in St. Louis.

N. A. B. spokesmen declare formation of independent radiocaster body was instigated as reprisal move by radio news service owner whose sales had been cut into by National Association's issuance of own Washington bulletin.

Leaders of militant broadcasters' movement describe imputation as pettifogging of real issue, asserting that N. A. B. had ignored problems and needs of smaller station, and that organization of such broadcast outlets into separate entity was inevitable.

Board of directors of new Associated Broadcasters scheduled to meet in Washington latter part of March to elect officers and executive committee, and appoint managing director of capital bureau.

Texas Radio Libel Bill Anti-Deadhead Law Lost

Dallas, March 10.

Texas legislature gave thumbs down to a bill holding radio stations responsible for libellous broadcasts. Under new draft, only announcer held responsible, in compliance with Federal statute.

Another bill, banning season passes to legislators from theatres, also defeated.

Dog Series Renewed

Chicago, March 10.

"Rin-Tin-Tin Thrillers," sponsored by Chappel Brothers, distributors of dog foods, will broadcast over NBC for another year.

Contract renewal calls for addition of seven west coast stations to the weekly hookup.

EDUCATIONAL AND RELIGIOUS

Eliminations Coming in Number of Stations in Future—General Blanketing of Country by Concentrated Stations.

4 GROUPS?

Chicago, March 10.

Within the next several years, it is conceded, there will be and must be a process of elimination in radio. Air channels are still gutted with about 750 stations in the United States, Canada, Mexico and a few isolated islands, etc. Admitting that some must go the question is which and where.

Recent organization of the small independent stations with a view to protecting themselves points to a fight. Radio is a peculiar business involving large capital investments with comparatively little protection, since licenses must be renewed every 90 days and the powers of the Federal Radio Commission are autocratic.

If present plans to eventually create 40 super-stations of 50,000 watts each are completed, the effect will be a gradual blanketing of the country and a concentration of broadcasting facilities in fewer hands. This along with mounting expenses of competition will inevitably make many stations unprofitable with mergers of a number of small stations a probable result.

Non-Commercial

In adjoining boxes 34 religious and 60 educational broadcasters. These stations are non-commercial in charter and purpose, although not always free of the financial element in actual operation. Presumably civic and church pressure would be applied in any effort to curtail their privileges or snuff out their radio existence.

Other stations would also have the backing of communities as for instance those owned by Chambers of Commerce or otherwise intimately tied into the community life. The 99-newspaper-owned stations would also have favored position and special artillery in any fight for survival.

Four groups would thus be created in any crystalization of conflict in the radio field. To wit:

(1) Powerful networks controlling most of the big wattage stations.

(2) Partially identified with the networks but still independent would be the 99 newspaper affiliates.

(3) The propaganda group herewith listed, consisting of an estimated 94 stations, at least a number of them fairly important in wattage and position.

(4) The avowed independents with no strength but their own who would be more or less solidified in a determined effort to resist by political lobbying and similar methods any encroachments by the networks.

Among the educational broadcasters are two stations of 20,000 watts each. These are KOB, the New Mexico State College, and WJJD, Chicago outlet of the Loyal Order of Moose, the only fraternal order with a radio station. Four stations of 5,000 watts, which is fair sized, are included with 11 above 1,000 watts. In the religious group four have 5,000 and five 1,000 watts.

Soul Savers

Church classification is notable for the fact that except for three each attached to the Presbyterian and Congregational denominations all the stations are owned and operated by the militant hard-fighting never-relenting soul snatchers who have added the radio to the revival meeting as a means of harassing Satan.

Baptists have seven stations, Methodists three and such prosleyters as the Christian and Missionary Alliance, Pillar of Fire, Wilbur Voliva, divide the rest.

It is easy to imagine what a mighty squawk would arise if anyone should pick these stations as sacrificial lambs on the altar of clearer air channels.

Educational

	Station.	Power.
S. D. State College	KFDY	500
Ore. Agricultural College	KOAC	1000
Ohio State U.	WEAO	700
Kans. Agricultural	KSAC	500
U. of Alberta	CKUA	500
Neb. Wesleyan U.	WCAJ	500
Conn. Agricultural	WCAC	250
Stephens College	KFRU	500
Iowa State	WOI	5000
U. S. Navy	NAA	1000
St. Louis U.	WEW	1000
U. of Florida	WRUF	5000
Loyola U. (New Orleans)	WWL	5000
Mexican Board of Ed.	XFX	500
U. of Iowa	WSUI	500
U. of S. D.	KUSD	500
Ga. School of Technology	WGST	250
U. of Ill.	WILL	250
Jacksonville, Fla.	WJAX	1000
Wis. Dept. of Markets	WLBL	2000
Republic of Haiti	HHK	1000
Queen's U.	CFRC	500
Acadia U.	CKIC	50
U. of Wis.	WHA	750
Chicago F. of L.	WCFL	1500
U. of Okla.	WNAD	500
Mich. State	WKAR	1000
Marquette U.	WHAD	250
Agricultural, of Tex.	WTAW	500
Moose	WJJD	20000
Ala. Polytechnic Inst.	WAPI	5000
New Mexico State	KOB	20000
Dunwoody Ind. Inst.	WHDI	500
Fort Morgan, Colo.	WGEW	100
St. Martin's College	KGY	10
S. D. School of Mines	WCAT	100
U. of Vermont	WCAX	100
St. Norbert's College	WHBY	100
Bucknell U.	WJBU	100
U. of Kansas	KFKU	1000
U. of Wash.	KWSC	1000
St. Lawrence U.	WCAD	500
Penn. State	WPSC	500
St. Olaf College	WRHUM	1000
Carleton College	KFMX	1000
U. of Minn.	WLB	1000
Luther College	KWLC	100
Cornell U.	WEAI	1000
City of Camden, N. J.	WCAM	500
City of Dallas	WRR	500
Debs Mem. Radio Fund	WHAP	500
Rensselaer Polytech. Inst.	WHAZ	500
U. of N. D.	KFJM	100
Seneca Vocational School	WSVS	50
U. of Ark.	KUOA	1000
College for Women, Okla.	KOCW	250
Purdue U.	WBAA	500
Benson Polytechnic School	KBPS	100
Penn. State Police	WBAK	500
Tocoa Falls Inst.	WTIF	500

RADIO DRIVE ON TIME-JOBBERS

Chicago, March 10.

An organized move of broadcasters against radio advertising profiteers, called time brokers, or jobbers, impends.

WMAQ, local newspaper-affiliated independent station, is reported attempting to effect a drive against this alleged evil. This would entail lining up other stations and possibly the networks in a concentrated fight.

The time brokers are those who were fortunate or shrewd enough to buy ether advertising time on all types of stations when the rates were lower and the periods not in such demand. Many are now sitting back and living easy on the income from a few hours a week purchased for long terms in the early days.

Reported prime motive behind the local move to organize the stations on the matter is to oblige all broadcasters to ascertain that future time sales are not made to brokers. As the time jobbers have contracts for what they're now cashing in on, the stations say they must be tolerated for the present, but the way to wipe them out for the future is to prevent further time buys.

Faking Seers, Quack Doctors and Gold Brick Selling Over Radio Burning Coast Papers—Ethics

Hollywood, March 10.

Plus the loss of advertising by newspapers due to the growth of radio as an advertising medium, the newspaper publishers throughout the country have a further peeve concerning ethics. The peeve is directed chiefly at programs featuring seers, gold brick promoters and quack doctors, of which the Pacific coast has more than its share.

Newspapermen are aiming toward a code of advertising ethics for the radio comparable to the code in this respect in force among the country's representative papers.

Types of advertising barred by newspapers are common over almost every air station, where as yet, the newspaper owners say, there appears to be no dividing line between the legitimate and the illegitimate.

Crystalized Sentiment

So far no definite steps have been taken by the newspaper publishers but the idea is becoming crystalized and may lead to a concerted effort toward regulation by the Federal Radio commission.

The trouble spot in the eyes of the newspapers is that they are in part instrumental to the current plethora of gimmicking schemes broadcast daily. They find themselves giving free space daily to radio schedules which are virtual ads for charlatans who couldn't get their schemes advertised in the papers at regular rates.

The publishers find the spot a hot one, inasmuch as they cannot drop the schedules with radio playing such an important part today. These schedules are a regular and necessary feature of every paper.

Los Angeles appears to be the chief sucker town of the whole country in this respect. An incubator for every ism, cult or get-rich-scheme ever evolved, the air, especially through the day, is blue with various gimmicks.

There are at least a dozen fortune tellers getting rich here through the medium of the radio; also real estaters quite openly speaking of oil and gold lying around loose and the property.

Reputable physicians have squawked for more than a year here over the various types of quackery getting benefit of ether without any restraint, but the squawks have gone no farther than the medical society meetings.

Keeping Advertisers Off Of Talent Programs

WMCA, New York indie station, is taking the lead in banning as far as possible any meddling by air advertisers in the mechanical and talent end of commercial programs. This was started last week with removal of all matters pertaining to talent from other sources and placing them under direct supervision of the station's artists' bureau head, Mike Hammer.

Hammer is authorized by the station to limit advertisers' interference in talent booking and program arranging, WMCA's given reason for this is to prevent program bungling in advertisers' inexperienced hands.

The indie's artist bureau's advice to advertisers who like to stage their own periods is to effect that the station's staff is better acquainted with air showmanship, without offending.

Hammer was a New York club booker and vaudeville agent before going with WMCA.

Holcomb Switching

Lawrence Holcomb, NBC writer, has turned in his notice. In two weeks he will switch to Famous Artists of the Air, the radio disc outfit.

At the latter Holcomb will be assistant to Monte Brice, in charge of scripts.

PAUL WHITEMAN ORCHESTRA
Dance Music
WBBM, Chicago

Still the king of jazz. Still the name of name bands. And still the longest payroll. Whiteman, back at the Granada after a Christmas breathing spell, proceeds to attract to a remote corner of the South Side, across the street from a cemetery, capacity crowds while Proprietor Al Quodbach and his architect are devising means to add 350 more parking cushions.

Over the radio it's the caviar of Chicago programs. Particularly that WBBM "Nutty Club" feature that gets the dials set at 770 kilocycles at 12 midnight on Sunday and continues until unconscious. That implies 3:30 or thereabouts. During that while it's pretty certain all of the celebs in town will speak their piece or dance their essence. On the program reviewed, Rudy Vallee and Gilda Gray were leading celebs.

Goldie, the hirsuted crowd heckler and trumpet tickler of the Whiteman band, is recording secretary of the Nutty Club. As each new member is sworn in by Announcer Bobby Brown the enrollment is attested by Goldie's hiccough. Some circles would call it a belch.

That's the spirit of the Nutty Club. It has all night for its caprices, practically the unchallenged command of the ether for its promulgation into the wee hours of Monday morning, and the telegrams pour in from Oklahoma, Oregon and Rhode Island.

First the band plays groups of numbers, then they go out for an Old Gold, while the King's Jesters, four youths lately of Cincinnati, thump a midget piano and warble; then there's the Granada floor show, more dance groups, more show, lots of Mildred Bailey, and a galaxy of theatrical personages from the loop. It's beaucoup divertisement.

Over and above, always dominant, is that band. And those orchestrations! They tear into "Lady, Play Your Mandolin" with an effect that brings realization that the lady had never really done so before. Strings announce the theme, saxes sass back, gourds and castanets hoot them all down. It dissolves into cascades of rythm. Or, again, they hop aboard Frankie Trumbauer's "Choo Choo," that smoky special, and go into a sensuous sweat. Never is it like anything else any other band ever achieved. *Land.*

EL JAHAD
Clairvoyant
Commercial
WCHI, Chicago

Perhaps to preserve the characterization El Jahad wears a turban as he stands before the microphone. He speaks the English of South Chicago, but assurances are given his true residence is Asia. Not anywhere there in particular. Just Asia.

El Jahad gives the world the benefit of his esoteric erudition twice daily, early in the afternoon and late in the evening. But he wishes the skeptical to know that he does not exploit his gift for profit. He will not sell answers to questions but if buying his book on "Applied Psychology" for only one smacker he will answer three questions put him by the purchaser. But, mind, the advice is entirely free.

Will in-laws visit you this summer; will you marry during 1931, and do you know your spouse at present wrote the anonymous letter you received; where did you lose that $10 bill?

These are samples of the questions El Jahad attempts to answer. Underline attempts. Sometimes the contact with the psychic world is imperfect. He doesn't say who wrote the anonymous letter, but advises you to forget it. That $10 bill was lost in the loop, he doesn't know where or who found it, and you can forget that, too, but not the $1 bill for El Jahad's little book.

It's not enough! He hasn't told you anything! Alright, sue 'im. *Land.*

McALEER
Songs, Talk, Accordion
Radio Disc
Commercial
WOR, New York

If not previously announced that this was an electrical transcription broadcast, it would be difficult for the most astute listener to see a difference. Sounded like the artists were in front of the mike, and no extraneous sounds were in to give this program away as emanating from a can.

Two boys are featured. Mainly harmony with a solo here and there. Gas patter spotted between song numbers, and fairly good. Harmony likable, with the selection of songs running from old favs to pops. Accordion is the musical shadow and also takes one solo number.

Theme song by the boys is used fore and aft to plug this commercial, a furniture polish outfit.

BOST BOOSTERS
George Jessel
Talk, Songs
Commercial
WMCA, New York

George Jessel started on this series of bi-weekly programs two weeks ago. He's on Friday nights and Sunday afternoons. Jessel is a natural for radio. His gags, unlike the ether majority, are gags. Jessel, besides, is a familiar figure, that making it easy to draw a mental picture of him while he's on.

The programs emanate from WMCA's "Little Theatre of the Air," from which the indie station sends a few of its best programs before invited audiences. Theatre seats about 200. Audience Friday night evidently enjoyed it, by their response.

Jessel has for a weekly character a Prof. Sourpuss, who answers any and all questions. Jessel is the Prof., double, asking the questions and changing voice for the answers. It's a good kidding bit on the ether character analyzers and crystal gazers.

One song was by Jessel, "I've Got the Bench." With his delivery the songs were a cinch to get over.

Girl, announced as Ruth Berne, used for one song, doing a pop in a pleasing manner. Abner Silver, composer and publisher, also attached to this commercial. He accompanies on the keys.

Bost, toothpaste, picked an air bet in Jessel.

"MARCH OF TIME"
Skit
Commercial
WABC, New York

First of a series sponsored by "Time," the weekly mag. Object, as announced, is to re-enact, as clearly as radio will permit, scenes that occurred as new during the week. The manner of enacting these "memorable scenes" might make this program, within a short period of time, one of the most popular on the air.

Excerpts from each dramatic event of the week are staged as they happened. Some of the dialog is verbatim from the actual event.

On this program the celebration of the victorious mayor, "Big Bill" Thompson, was first. "Big Bill" character referred to Tony Cermack, the mayor's Democratic rival, as the "nutty judge and his bunch of hoodlums."

This was followed by the sale of the "Worlds" to the "Telegram." First was the courtroom scene, with Herbert Pulitzer on the stand; second, the city room of the "World" while awaiting the decision of Surrogate Foley, and third, newsboys crying "World-Telegram."

Other events played were the sailing of the "La France" to Devil's Island with a cargo of 700 convicts; King Alfonso explaining politics, and King Carol of Roumania investigating conditions in his country.

For finale, announcer told what various members of royalty and personages in the limelight were doing, followed by an auction room scene in New York; auctioneer attempting to dispose of one of the Romanoff possessions. Closed in the House of Representatives.

Everything highly effective, colorful and smartly presented.

"SHADES OF ROMANCE"
Skit with Music
WOR, New York

First of a series of sustaining romance programs that will draw the ears of all lovesick femmes. It's heavy pash stuff.

Each week the stuff will revolve around two well known lovers. The first program was about that ancient pash pair, Antony and Cleopatra. Love passages between both are short and intermittent. Music takes up most of the program and was in keeping with the Oriental and romantic atmosphere of the chatter part.

Heavy sighs and moans are rampant. Antony's soft speeches swearing everlasting affection are just the type that household femmes may fall for hardest. Comparison not so good for the hubbies.

Phraseology in old English style, with many thous, thees and wouldsts. No words minced and the language colorful. Phrases like "Come, Queen, and let the waters of the Nile lapping against the barge lull us to sleep," or "My strength is love, the love of you, my Queen," was the sort of cross-fire Cleo and Tony used.

Strictly for the ladies.

HALE AND CORNICAN
Piano
WOR, New York

Two pianists playing simultaneously. Selections of the classic variety. Won't appeal to many. Pianology is slow in what impresses as too much of an attempt at class.

That both are adept is clear, but that will interest a minority because of the character of pieces and sameness of pace.

RICHIE CRAIG, JR.
Humorist
Commercial
WMAQ, Chicago

Once a hoofer, now a wit, reaching the radio via vaudeville and musicals and making his radio debut without previous ether experience, Richie Craig, Jr., has had, and still is having, some trouble. His particular fault is being too smart, flip and fast for the slow-to-grasp audience that constitutes the bulk of the radio world.

After several Tuesdays he seemed to be getting things pretty well under control, although Aileen Stanley, Ben Bernie and others are on the cards as emergency pulmotors in the next couple of weeks. What they are now doing to make the programs more effective is to break them up and serve Craig's chatter in smaller doses. In other words, Craig is using stooges.

Blue Ribbon Malt is the signature on Craig's pay checks. It's a once-a-week arrangement running for 26 weeks minimum and providing that the comic shall write his own scripts and exhume his own gags.

Being funny on the radio is serious business. How desperately many of the aspirants fail is well known. Most of the trouble is something of a parallel to why theatrical playwrights often flop miserably in Hollywood. There's a distinct tempo and technique to ignore which is to court disaster. What's funny on a stage or on paper may be dreary over the microphone.

By combining Craig's creative comedy twist with the right measurements of broadcasting tempo something good will unquestionably result. That the sponsors and Craig himself are moving in the right direction and are sensible to their own problem is indicated. It was, after all, a major assignment to suddenly undertake to represent a commercial account newly campaigning on the air and to employ in that service the toughest type of radio entertaining, smart conversation.

Craig will probably have to forget a lot of his present ideas of what's "modern" in comicking. He will have to point his gags more emphatically and not let them lay where they fall as is the present fancy of Broadway's flip gently. A wasted moment, a muffed answer, is too hazardous on the radio. Listeners-in can't see or get Craig's physical personality, his natty appearance, and ingratiating manner that pass over the footlights. That thought should be borne constantly in mind both when framing material and delivering it.

Craig has come ahead rapidly and has been attracting attention. Some have hailed him as an undiscovered wit of remarkable imaginative humor. He does not depend upon radio. Other channels are open, although he had to drop the hoofing because of his health. Still, with radio growing and a good institution to grow with it will pay him to get the idea. *Land.*

GORDON STRING QUARTET
Concert Music
Commercial
WGN, Chicago

Symphonic music generally sounds much better over the radio than at the concert halls, and the simple explanation, requiring little analysis, is that the radio is mapped, planned and executed to please the general public. For the average person, philharmonic orchestras of the conventional sort, as found in big cities like New York, Chicago, Boston, Philadelphia, etc., are too much of a strain. Their programs are not planned to please or attract the general public, but to gratify musicians, technicians, and high-brow critics.

Jacques Gordon Quartet is the real McCoy in class musical ensembles. There is no cloud of question over their musicianship. It is generally conceded. They can and do appear upon the concert platform. Without knowing what they chose to play on such occasions the selections given over the radio on behalf of the Household Finance Hour constituted a program of pleasure.

Why, any average person may well inquire, cannot the philharmonics contrive to make their programs as full of life, vigor and beauty as these classic sessions over the radio? Almost all of them, from Atwater Kent, Philco down to the lesser known hours, are uniformly popular. It would almost seem that the formal symphonies just out of spite were determined to permit as little melody and as much 'cello-sawing as possible.

Meanwhile to the radio and to such groups as the Jacques Gordon String Quartet as here programed goes the credit for arousing popular favor for the better types of music as distinct from the exploited tunes of Tin Pan Alley. *Land.*

"HAROLD TEEN"
Episodic Skit
Commercial
WGN, Chicago

It was Quin Ryan, now manager of WGN, who suggested to the "Tribune" the advantage of a radio dramatization of the cartoon strip, "Harold Teen." No quarrel with the virtue of the suggestion. But Ryan may well wish to be exonerated from any further implication. "Harold Teen" is imperfectly ticketed as blah, bosh and bore.

Admitting the mental level of newspaper cartoons is seldom high, it is still inconceivable adolescents between 15 and 19 will acknowledge as authentic the prototypes of themselves presented in these skits. The unbearable smart aleckry and pinafore silliness would be repudiated by any self-respecting child above 10.

It would take a thick portmanteau of charts and graphs to explain the connection between these pitiful scripts and the advancement of Colgate's "Seventeen" perfume. Mysterious though the ways of radio are, there must be some affiliation with everyday judgment.

Devoted to a peculiarly puerile and annoying species of punning, self-conscious humor that laughs at its own stuff, the thread of the story is broken by banal interruptions. It must be a hardship for the cast to maintain their unnatural characterizations and to read lines that would outrage any imaginative actor. On top of everything else the tempo is as slow as molasses.

"Variety's" reviewer gave "Harold Teen" the benefit of several hearings. One episode was as bad as another.

There's a theme song that opens these programs and a tip-off on the mental level of the whole creation. It says of Harold Teen:

"He is romance personified;
His credentials are bona fide."
Land.

"SIR ALFRED'S PARTY"
Commercial
WCAU, Philadelphia

This feature, which has had a Thursday afternoon spot for almost two years, written and directed by Powers Gouraud, tells of the trials and tribulations of an eccentric and impecunious Britisher and his manservant (Horace W. Feyhl). Also features various guests who visit Sir Alfred's apartment for mythical marmalade and microphonic muffins.

Stage people playing Philly often appear. Recent weeks introduced Germaine Giraux, Neila Goudell ("Garrick Gaieties"), Walter Kingsford and Walter Woolf. Local celebrities recently included Vivian Shirley (Philadelphia "Public Ledger"), Ella Waters and Mrs. Fitz-William Sargeant, managing director of the Professional Players.

This broadcast, fairly smart and sophisticated, has a large femme audience. Sir Alfred is played by Gouraud. *Waters.*

"TWO TROUPERS"
Marcella SHIELDS and Helene HANDIN
Skit, Songs
WEAF, New York

This series is about a femme vaude team. This week (7) they were "at the Palace," and all excited.

Program picked them up as they were about to go on for the first show. Miss Shields, a girl with a youngish voice, was highly excited and went to pieces before they were about to go on. Her boy friend backstage consoled her and all was well.

Duo, on the stage, go into their songs, harmonizing and soloing. Also weave in a little gagging. Applause of imaginative audience heard. Atttempt to get the typical variety atmosphere while on by having one girl say she'll sing while the other goes off for a costume change.

Chatter is dotted with theatrical talk about agents, the toughness of the Palace mob at the matinee show, etc. It all helps, and the backstage atmosphere is there.

At the close announcer said that next week's program would show how the pair were received.

Interesting series.

ROBAR CORP.
Chatter and Music
Commercial
KLZ, Denver

"With a little of this and a little f that"—Robar himself announcing, tries to drive a roaring trade for his gasoline and at the same time entertain the housewives while preparing the evening meal.

Helping the endeavor along (or hindering it) is a crowd of amateurs —Rusty, Ginger, Ugly Bud, Boy Blue, Orphan Annie, Miss Muffet, Cinderella, Art, Verne and any other volunteers that happen to be in the studio, who sing and play your favorite in order to sell another gallon of gas. The names of all users they can get hold of are given out over the air. Plenty of chaff, laughing at his own jokes, and a lot of ridiculous tomfoolery is dished out at intervals. As a last jab Robar puts in a lengthy plug to remind what it's all about.

Some folks might call this entertainment.

Inside Stuff—Music

Blame Publishers for Vestal Failure

Failure of passage of the Vestal bill is blamed on the stand taken by music publishers who would have lost valuable rights through its enactment. This is the charge by authors and composers who would have derived personal benefit had the act achieved passage.

Radio Artists' Occupations

Five entertainers on a standard commercial hour earn their livelihood at occupations foreign to the amusement field. One is a banker and of a vocal quartet one sells cars; another is treasurer of an insurance company; the third is in the real estate business, and the fourth is an insurance solicitor.

Benefit Concert by Beneficiaries

First unemployed musician's concert of combined musicians of St. Paul and Minneapolis held at the Lyceum theatre, Minneapolis, Feb. 24, grossed a little better than $1,000 at $1 top.

Event was given in conjunction with the Odin Club Male Chorus, amateur group. Proceeds went to musicians after taking out theatre charges for lights and janitor service and stagehands' bit. Society did the ushering.

Concert was the first of a series.

Waiting for Bitner

Although the majority of the Radio Music execs are in favor of doing away with its present 16c price on sheet music and going back to its former price, no action will be taken until Ed Bitner returns from his cruise.

He is currently on the Mediterranean and will not return until March 15.

Regret Contract

Understood Lew Brown and Ray Henderson want to buy back their contract with Warners whereby they disposed of their interests in the DeSylva-Brown-Henderson music publishing venture.

Buddy DeSylva wants no part of music publishing, preferring to make pictures on the west coast, although he states he has written a flock of songs with his ex-partners which will be published intermittently.

Brown states that he wants to write three shows for Broadway by the end of this year.

More Work for Drummers

Vogue of rumba music has put double work on the drummers, most of whom are now carrying around suitcases full of props and asking an increase in wages because of the additional baggage and labor. Among the the tricky South American percussion instruments is a hollow wooden shell with a small opening and a corrugated surface.

A sharp swishing noise is produced when the shell is massaged with a wire brush. Another "instrument" is the "gourd"—a hollow ball filled with shot, which rattles when shaken.

WLW CINCINNATI · SEGER ELLIS · WLW CINCINNATI
BRUNSWICK RECORDS
New York Rep.—LYONS & DANIELS, 201 W. 49th Street

WOMEN FALL DOWN ON AIR

Sales Charts, Not Fan Mail, Now Index of Radio Success

Chicago, March 3

There has been a remarkable change in the attitude of the radio industry towards fan mail. Fan mail is no longer recognized as the barometer of success. If it doesn't show on the sales sheets, radio popularity doesn't count.

Applause cards, telling the advertisers that the gang around the radio enjoyed the program, are not even wanted any more, since these letters must be answered, and that costs money, with no way of making sure that it's going to mean any extra sales.

Advertisers going after fan mail at present are making certain that the letters are tied-up with sales. Thus, Pepsodent asked for fan mail, promising cut-outs of "Amos 'n' Andy" for each letter. But the gag was that the letter had to be written on a Pepsodent toothpaste cover. Estimated that the company sent out over 1,000,000 of these cut-outs within seven weeks.

Quaker Oats started the same idea, dishing out rag dolls for requests written on the top cover of the Quaker Oats package. Understood that the first batch of dolls, which cost the company $75,000 for 750,000 has been exhausted, with rush orders in for another lot.

This is the sure trend of advertising over the air; with the big boys looking for certain returns at the till. Institutional plugging is giving way largely to radio merchandising. Applause is the nuts; cash is the sought-for tinkle.

Tie-Ups Count

Applause cards themselves are being rapidly turned into money angles, based on the value of the mailing list. Cities Service sends each fan a free budget book to keep their institution in the fan's attention. Armour Company is at present busy plugging its ham, and mails each fan a book of recipes telling 'em how to use left-over ham.

This follow-up idea is coming into use. Emma Pettick Shoe company follows the tip; sending each dealer the name and address of the fan; dealer getting "in touch" immediately.

Oher companies use their programs to get the fans, not to buy some product directly, but to entice the fan into the dealer's store.

Interesting Dealers

Mailing lists for samples is another new idea for fan mail, used by companies, whose product they bet on to gather new customers once they've tried it, and in cases where it's easy to make up samples.

A. & A.'s N. Y. Trip Not For Script Censorship

Amos 'n' Andy arrived in New York last week from Chicago to confer with M. H. Aylesworth, president of NBC. It was denied that the conference concerned the team's air scripts for the next week or two. It was said that with their Madame Queen trial now on the air, some apprehension was held for the subject matter.

Ayleworth stated that Amos 'n' Andy came east for advice on printed advertising desired from them.

Sunday (15) they return to Chicago.

Cons. Renews

Consolidated Cigar Company, sponsor of an ad series over CBS once weekly, will renew for another year on March 31.

Consolidated has been on the air continually since October 4, 1929. New agreement calls for an expenditure of $195,000 during the next 12 months. Future programs will be along the same lines, with Hubbie Robinson remaining in charge as director.

Mickey Guy orchestra opened March 9 at Asbury Park Casino and will broadcast over CBS.

RCA-Victor Depts. to Combine; Jobbers Get Radio, Disc Rights

Chicago, March 10.

RCA-Victor is changing the entire distribution make-up of the company, merging the various houses handling records, Radiolas and the RCA-Victor into one outfit.

When RCA took over Victor, they kept the balance of importance evenly distributed between the old phonograph name and the new radio tag. In order to accomplish this, the factory turned out two different machines, one known as the RCA-Victor, the other as Radiola, with separate agencies appointed to handle the strictly radio end.

Under the merge, which is now going into effect, the entire distribution system will be under one roof. It is understood to mean the abandonment shortly of the two machines idea, with the output to be concentrated strictly on the Radiola.

In the elimination of its two distribution system, the agencies being shuttered are the former Victor subsidiary branches. Their work will be handled out of the independently owned jobbing houses.

Locally, the Chicago Talking Machine Company, which has been organized for almost a quarter-century as the Victor distributing branch, folds permanently. Entire RCA and Victor group will be jobbed by the A. E. Nicholas, indie outfit, which has been handling the RCA radios and equipment.

UNAFRAID OF DAILIES—RADIO

Arrangements between the newspapers of two cities, Waterbury and Tacoma, to drop radio news and program listings from its publications fell through after attempted.

Three dailies of Waterbury, Conn., recently agreed to delete all program listings. In interviews William J. Pape, publisher of two, stated: "The Waterbury newspapers have been running from one to two columns of radio programs daily and Sunday for years, with special featuring for the more important broadcasts. The programs are growing more and more stereotyped, especially in chain broadcasting."

"In our office we have been wondering whether the reader was still following the printed programs to the extent that made it desirable to print 30 inches of them twice a day and once on Sunday. . . ."

Programs were omitted for a little over a week. Clamor became such it was decided to restore the programs.

In Tacoma, the newspapers banded together to attempt the same experiment, and radio program listings out for about one month. They met the same reaction. It was decided to resume the publication of radio news and program.

Can't Omit Radio

"Jersey Journal," of Jersey City, was of the same opinion in regards to giving space to radio. This paper decided to conduct a survey among readers to discover sentiment. Result was the paper forgot its notion.

Threats frequently made by newspapers to radio to the effect it might drop program listings are not taken seriously by the networks. Radio news and program listings, it is claimed by radio, have hordes of followers that the newspapers dare not gamble on losing by dropping its radio columns.

DON'T COMPARE MEN, SIMILARLY

Freak Things, Like Beauty Chatter and Fortune Telling, Only Lines Women Can Stand Up Before on Mike — Mostly General Nuisances Besides

NO VOICE LURE

Women have succeeded as radio chatterers only on freak subjects. These are comparatively few to the large field of the air.

Close radio observers lay this to an s. a. paradox that makes a woman want to be seen, while a man can get away with his voice. It is not unlike other show biz systems but likely only becoming apparent now to radio, according to the experts who are beginning to stop women announcers from appearing on various pretexts and clear the lanes for other subjects.

The freak situations where the women have succeded include the beauty chatterers and fortune tellers. Both these types are admitted the bane of the radio systems but the strange success which some of these women have, reach in these two classes makes the radio stations hesitate. Of those women put on as straight announcers from time to time few are now left. With no basis on which to lay the success of the freak stuff, the experts can cite only a recent government report to indicate that "to be successful as an announcer on the air one must assume she is talking to an average audience of 12 years." This last analysis is authenticated from a survey published through one of the U. S. government agencies.

How that sizes up the male announcers is something else but there is a comparison offered in the utilization of women as announcers by Italy. In Mussolini's land most of the radio announcers are women. That country is the only one thus situated. Men predominate on the ether everywhere else in the world.

Temperament

On another angle the radio chiefs offer an additional excuse that slaps the extreme temperament of the women announcers as compared to the men. Women announcers not only are declared to be without that voice lure on the air but are difficult to handle. That means both on sustaining and commercial programs.

The most prominent instance of this sort concerns an actress who does beauty chats. Whenever talking she locks herself in the studio and even lifts a piano lid to hide her figure and face from even the men in the control room. Nobody must see her. Her stuff is described as the worst drivel ever but the radio execs are at a loss to do anything, as the fan mail this woman receives is near a record breaker. Her actions, however, tend to accentuate the bar on women on the air.

CBS' Shoe Hour

Chicago, March 10.

International Shoe has contracted for a weekly program broadcast over 23 stations of the Columbia chain for period of 13 weeks with renewal options starting Wednesday night March 25.

Program to originate from local WBBM. About $125,000 involved in time and cost of talent to be used.

Conn's Commish Turndown

Chicago, March 10.

Jacob Conn, Providence, R. I., exhibitor, had an application to operate a 100-watt station in that city denied by the Federal Radio Commission Saturday (7).

Conn was the man instrumental in trying to stop the RKO-Pathe merger, taking the matter to Washington without success.

Exclusive Representation May Solve Radio 15% Split Commish?

Chicago, March 10.

Station representatives playing on the up-and-up are fast finding themselves frozen out of the field by the now well-established practice of commission splitting between the ether time placers and the advertising agencies.

That the divvy of the 15% received by the station contacter with the ad agency has become part and parcel of the broadcasting business is something either party will admit without batting an eye.

A few of the station reps hereabouts have held out against the agency cut-in on their fee. These are beginning to get pannicky and realize that either must they yield to the practice or start looking around for another field of endeavor.

On-the-level reps hold that since it is they who do all the work, they see no reason for turning over half of their commish to the agencies.

Advertising agencies maintain their radio departments are operating in the red as things stand. Accustomed to getting 15% on volume of print display advertising placed, agencies say 15% limited to cost of time placed with stations for account is not sufficient to cover air department's overhead.

Ether outlet representatives claim the only way out of situation is for stations to grant exclusive representations, as current practice among newspaper publishers. Radio stations declare the time is not opportune for such a move in broadcasting. They prefer to wait until account-getting and placing methods have become more stabilized.

Two Albany Dailies In WOKO Tie-Up for News and Publicity

Another station was added last week to the list of stations having tie-ups with local papers when WOKO of the Columbia chain went on the air from the Ten Eyck Hotel in Albany. Station, which first broadcast from quarters in Dyckman street, New York, 10 years ago, has an arrangement with the "Knickerbocker Press" and "Albany Evening News" (Gannett dailies), by which news bulletins are sent out twice daily from the offices of the papers. In return, the 'Press" and "News" give WOKO publicity, etc.

WOKO was shifted from New York to Peekskill after two years of operation in the metropolis, and for a time was run in connection with a Peekskill theatre. About two years ago the station was shifted to the top of Mount Beacon, 1,700 feet above sea level. Atmospheric conditions on the mountain top proved unsatisfactory and transfer accordingly was made to Albany.

Transmitter is located at Menand's Garden, a sports and amusement center outside the city.

NEWSPAPER IS TO RECEIVE HEARING

Washington, March 10.

The Journal Corporation, publisher of the Milwaukee "Journal" and operator of station WTMJ at Milwaukee, won its fight for a hearing before the Federal Radio Commission. It asks for relief from interference by other stations using the same wave length of 620 kilocycles.

The District of Columbia Court of Appeals in an opinion by Justice Charles H. Robb held the Journal Corporation entitled to relief, but declined to direct any particular form of relief, recognizing the Commission is better equipped for such solution of the problem.

The case will have far-reaching effects in that other stations in the same predicament will be able to appeal after the Commission has decided against them.

Records in this case show that four appeals were noted from the Commission's action. The court reverses the Commission in three of its decisions and dismisses one on a technicality. It was pointed out in the course of the hearing that Station WTMJ represents an investment of over $300,000. Its operating expenses approximate $300,000 annually. In 1929 it had a pay roll of $122,796. There were 48 full time employees on this pay roll.

The court points out that where a broadcasting station had been constructed and maintained in good faith, it is in the interest of the public and common justice to the owner that its status should not be injuriously affected except for compelling reasons.

"Unless such a policy is maintained," says the court, "the public will not receive the character of service which we are convinced the radio act was intended to insure. No station that has been operated in good faith should be subjected to a change of frequency or power or to a reduction of its normal and established service area, except for compelling reasons."

"Spot" Advertiser's Break

Much in demand by radio advertisers now are spot broadcasts, lasting from one to three minutes when the audience is waiting for the next program announcement. They are also frequently spotted after sustaining programs, with the "spot" advertiser getting a break in having its name flashed immediately after a sustaining program without spending a cent for talent.

The idea is being done almost to death by stations in small localities.

NBC Trying to Force 'Electrical Transcription'

NBC will take steps to explain to radio listeners the meaning of the term "electrical transcription."

According to NBC, those two words have the majority of the radio audience fooled. It is declared by NBC that radio audiences do not realize that "electrical transcription" is a disc program. Plenty, NBC contends, believe that it is a fancy name for some sort of hook-up or other.

It is the contention of the network that that term was originally coined by radio agencies for the purpose of applying some fancy appellation to air disc programs so that listeners do not dial away as soon as hearing that it is recorded.

How NBC intends to explain "electrical transcription" programs as disc programs it does not divulge. But it stated that it will take measures shortly to see that the programs are known as such and that the radio audience shall no longer be fooled by those two undecipherable words to the mass listener-in.

After the long and useless effort to eludicate the mystery, NBC may revert to the common understandable phrase of radio disc records, which they are.

WLAP's New Home

Chicago, March 10.

WLAP, Louisville, moving into new quarters some time in April. Ralph Atlass, owner of the outlet, has taken a three-year lease on the second floor of the Speed building, with construction of the new layout scheduled to start in a week or two.

"Circuit" for Traveling Acts As Boon to Small Radio Stations?

Chicago, March 10.

Former vaude performers, who thought their traveling days were over when they connected with radio jobs, can get busy and dust off the trunks. Establishment of regular radio routes is now in the process, with the entertainers slated to make daily jumps.

Radio routes are being planned primarily for the small independent stations behind the keys, which have little opportunity to grab off a network affiliation.

Several factors go to make up this new idea in radio. Radio routes will take care of stations and advertisers which cannot afford the terrific line charges for an extensive hook-up; and will enable the same entertainers to cover a large territory without the use of electrical transcriptions.

The big item in the route system will be the possibility of personal appearances. This angle is looked upon as surefire for the cross-roads towns which seldom get a peek at the real entertainers. Advertisers state this personal gag means a real wedge for free spreads in the local dailies, which will be able to print that Boop and Doop, famous radio entertainers on the Woop Soap Hour, will be in town tomorrow to broadcast over the local station.

Routes would cover seven stations in a circle, with the entertainers making the complete tour weekly.

It's understood Montgomery Ward is busy at present forming such a tour for the plugging of Riverside tires.

Berlin Drops Copyright Decision in the Sticks

Madison, Wis., March 10.

A fight carried by Irving Berlin, Inc., into the remote little village of Gotham, Wis., to collect a $250 copyright penalty, failed in Federal court here this week when Judge F. A. Geiger held there was no proof that the village dance hall orchestra had played "Ten Little Miles From Home."

Charles Bateson, owner of the Gotham Opera House, acted as his own attorney and cross-examined witnesses.

M. L. Banker, witness for Bateson, didn't think the orchestra played "Ten Little Miles From Home," but he wasn't absolutely certain, because "all jazz music sounds just about alike, anyhow."

MELODY TRIO SPLITS AS DeSYLVA REMAINS WEST

(From "Variety's" Hollywood Bulletin of March 7)

Hollywood, March 7.

The east-west conflict split up a phenomenally songwriting team this week when Lew Brown and Ray Henderson returned east. B. G. DeSylva decided to remain here as a Fox supervisor.

Back of the split are other considerations which had cast their shadow before them.

With two-thirds of the trio going east were Cliff Friend and George White, the latter figuring as an influencing factor in that he deemed the boys under obligation to him and because of which he insisted they write another "Scandals." Friend may become the third member of a Brown, Henderson and Friend combination.

Buddy DeSylva is established in a home at Malibu.

The trio had an alternating contract between Fox and United Artists for two more pictures, but everything is being adjusted with DeSylva continuing his Fox contract for three pictures. Only one more was slated for UA and this has been cancelled. The Fox trio of pictures must be completed by 1932.

DeSylva leaves March 9 for New York to sail on the Bremen March 14 with his wife. He returns in April to prepare for his first solo Fox picture, which goes into work in August.

Hix ex-partners left here March 4.

Osborne's CBS Renewal

Will Osborne's band is returning to CBS. Osborne's previous contract with the network expired last October and was not renewed. Since then he has been under the management of Henry Burr of Harry Romm's office.

Osborne's renewal with CBS goes into effect after he completes his radio dates with WOR, which expire March 19.

Felix Ferdinando's orchestra opens indef stay at Park Central hotel, New York, March 13, replacing Tom Truesdale's Musical Aviators.

Best Sheet Sellers

According to "Variety's" survey, best sheet music sellers for week ending March 7 were:

"When Your Hair Has Turned to Silver" (Joe Morris).
"Just a Gigolo" (DeSylva).
"Would You Like to Take a Walk?" (Remick).
"Lonesome Lover" (Feist).
"Reaching for the Moon" (Berlin).
"You're the One I Care For," (Santly).

GOV'T APPEAL, CUT-INS FOR SMALL PUBS

To curtail cut-ins to leaders by publishers, M. P. P. A. will attempt to enlist publishers not present members. Of these the best known are Jack Robbins, Joe Morris and Phil Kornheiser.

There is a horde of smaller publishers, non-M.P.P.A.

If the non-M.P.P.A. members refused to join the M.P.P.A. in an agreement to banish payments for plugs and cut-ins, it says it may possibly appeal to the Federal Trade Commission against those publishers on the ground of unfair competition. It may also appeal to the New York Better Business Bureau.

M.P.P.A. is as yet in a whirl regarding the whole matter, with no set procedure accepted of this practice among publishers.

MIDDLE WEST MUSIC CO. IN RECEIVERS' HANDS

Chicago, March 10.

Middle West Music Co. has been turned over to Maurice Klein, assignee designated by some 150 creditors to protect their interests aggregating $25,079. This action, taken at the insistence of Schofield & Wood, attorneys, representing Robbins Music and a number of small local firms, brings about a virtual receivership of one of the three remaining important music jobbers in the west. Lyon & Healy, here, and J. W. Jenkins, Kansas City, are now the only large western jobbers continuing under original management.

Court action was avoided in handling Middle West's affairs to try to keep open the firm's outlets. Until two years ago Middle West prospered, but at that time Chris Serum, the owner, died and since then the capital of the estate has been tied up.

A number of the creditors are publisher members of the M.P.P.A., which urged that the firm be allowed to continue under an assignment. Klein is one of the receivers appointed by the U. S. District Court.

Radio Engagements

Helen Brown, Peter de Cordoba, Jack Fairbanks, John Milton, Maurice Franklin and Ronald Savory, dramatic actors, for Hamilton Watchman hour, CBS, March 12.

Giovanni Martinelli, tenor; Maria Jeritza, soprano; and Sigrid Onegin, contraito; all of the Metropolitan Opera Company, for the Simmons Hour over WABC and coast-to-coast hook-up on March 16, 23 and 30, respectively.

William McKenna on the Wonder Bakers' Hour, NBC, March 17.

Milton Rettenberg, pianist, for "Evening in Paris" program, Sunday nights, WABC.

Vic Irwin's band for commercial series over WOR.

Booked for NBC programs through Mort Milman, of NBC's Artists' Bureau: Little Jack Little, with Fleischmann from Toledo, March 19; Zelma O'Neal, Fleischmann from Detroit, March 12; Georgie Jessell, Fleischmann from Rochester while en route to the Coast, April 2; and Henry Hull, Otto Kruger and Ferdinand Gottschalk, RCA-Victor, March 22.

Jack Perry, formerly assistant manager for Robbins, now with Phil Kornheiser. Billy Gedney, formerly with Witmark, will have Kornheiser's Detroit office.

Tobacco Co.'s $2,000,000 Ad Budget For Year on CBS Is Largest Yet

What probably amounts to the largest radio contract so far has been signed with CBS by Arthur W. Hill, president of the American Tobacco Company, which will use six broadcasts a week for the next year over that system's coast-to-coast network of more than 60 stations at a cost exceeding $2,000,000.

More than 30 stations will be tied in fos each period, which will be identical, with the agreement calling for the full 77 stations of CBS as soon ts the twin channels can be cleared.

Arthur Pryor, directing a 30-piece band, will furnish all of the entertainment on the new hour, which will plug the Cremo brand cigars. On the NBC network the same firm sponsors the Lucky Strike Hour, with B. A. Rolfe's orchestra featured.

Fleischman is the only other advertiser on the CBS network using more than 60 stations in a national hook-up and that program is broadcast only once a week.

No Contracts for Music Writers Planned for Future Studio Setup

Hollywood, March 10.

The few song writers who have been hanging around waiting for music to come back in films might as well buy train tickets now, if it's contracts they're looking for. When music does come back—and it looks that way now—the studios will be hiring note writers strictly on a free lance scale. No more term contracts and fat salaries, which provided gravy for the piano boys up to last year.

Three studios have already decided on this plan. Warner-FN, which handed out more money to composers than any other studio, will operate its music department on a one-picture basis. Writers will write at so much per song or per picture. One man in charge, and a few writers, will probably be the only steady employees.

Universal and Columbia are the other two set on this system. U has no one in its music department except a librarian during the shutdown, while Col has Dave Brockman who will work only when needed and can take jobs elsewhere. It's a long jump, especially at Warner-FN, from a year ago when music creators were running over each other.

$700 TO $800 WKLY. FOR NBC RADIO MUSICIANS

While musicians and musicians' organizations in general are fighting the mechanical age in music, a select few are praying for it to stick. These are the radio musicians employed by the networks, but mainly the men at the NBC studios in New York.

Some of the steadily employed NBC instrumentalists are grossing as high as $700 and $800 a week. Any number seldom saw more than the scale salary in theatres and other jobs before radio arrived.

Several of the union boys at NBC are on so many programs in a day and so close together, they have to rush from one broadcast room to another in a hurry, making the jump in time to get in on the introduction.

A common sight at the NBC is to see a violinist conducting an orchestral presentment one moment and 15 minutes later see the same fellow buried deep in the fiddle section of another musical program. The chief distinction for the NBC musicians is top money.

MORRISSEY'S COVERLESS TRY

Will Morrissey, playing some indie vaude dates, is after a basement location in which to open a nite club.

Morrissey plans to try and run minus cover charge.

Sidney Declared In

Phil Kornheiser was recently admitted to membership in the A. S. C. A. P., and on March 19 will make his son, Sidney, a member of the firm in celebration of the boy's 21st birthday.

Carmy's Feist Term Up

Carmen Lombardo's one-year contract to write songs for Feist expires this week. Reported he may switch to Famous.

Carmen is brother of Guy Lombardo, orchestra leader.

NEWELL CHASE WITH BAND

Hollywood, March 10.

Newell Chase, ex-Paramount songwriter, is filling in broadcasting at intermissions with Anson Weeks' orchestra at the Hotel Mark Hopkins, San Francisco.

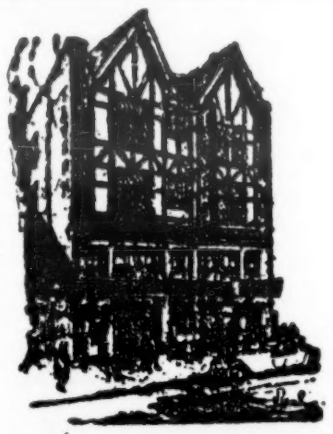
Weeks shifts down to the Biltmore here in April, exchanging spots for a month with Earl Burtnett.

Lamkin at Academy

Phil Lamkin goes into the Academy of Music (Fox) March 13 as guest conductor.

Lamkin has a band on the Coast.

Jack Denny's orchestra, at the Mount Royal Hotel, Montreal, placed under one-year exclusive contract to record for Brunswick.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

A Regent of Rhythm
Royal music is purveyed by
Luigi Romanelli and His Orchestra
from the King Edward Hotel, Toronto, and regularly via the Columbia network.
Naturally, the royal family of tunes is featured, namely:
"99 Out of a Hundred (Wanna Be Loved)"
"Blue Again"
"Overnight"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
WEEKS MARCH 6-20
PUBLIX THEATRES, CHICAGO

DUKE ELLINGTON
and His Cotton Club Orchestra
Week March 5, Paradise, Chicago
Return Engagement, Oriental, Following
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
ARCADIA BALLROOM
Broadway at 53d St., N. Y.
Permanent Address
28 West North St., Indianapolis, Ind.

TED LEWIS
Mar. 7—Loew's Paradise, New York
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Sax Appeal

Havana, March 6.

Robert Clarent, saxophonist, was arrested here charged with being married 12 times all over the world.

Clarent claims English citizenship.

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

MR. JESSE CRAWFORD
ORGANIST
PLAYING: "Out of Nowhere," "The King's Horses," "Heartaches," "Walking My Baby Back Home"
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

HEAVY SERIAL REVIVAL SEEN

Hollywood, March 10.

Serials, dead for the past two years, are beginning to show signs of life again.

Universal with "Heroes of the Flames" in the can is figuring on another continuity thriller. Webb-Douglas have started production on "The Mystery Trooper" for Syndicate Pictures, with Robert Frazier and Blanche Mahaffey in the leads. Stuart Payton is directing. Story is by Karl Krusada.

Mascot has just completed "King of the Wilds" and contracted for three more to be produced by Nat Levine.

Bud Barsky is now in New York making arrangements for the release of three serials which he will produce for Famous Comedies. The company is making a series of chimp shorts.

Serials are aimed at the grind houses in neighborhoods where the juvenile attendance has been falling off. While most of the grind houses are playing double bills, the operators admit that without the western thrillers or serials the kid draw is limited.

With eight serials now planned among the indies the activity in this field will be greater than it has been since talkers blanketed the silents.

CHINA'S OWN TALKER PRODUCER IS READY

Shanghai, Feb. 15.

Expansion is the keynote of China's leading cinema company, the United Photo Play Service, which has been incorporated in Hongkong with a capital of $1,000,000. The company soon is to begin location on China's first all-talking picture. Two studios in Shanghai, another in Hongkong, and hope to open a fourth in Tientsin, North China.

Leading Shanghai and Hongkong merchants have subscribed to the company, while Sir Robert Ho Tung, Hongkong millionaire, is one of the figures. Madame Chang Hsueh-liang, daughter-in-law of the late Marshal Chang Tso-liang, and wife of the "Young Marshal," as patroness is exerting her influence in the North. She was instrumental in building a cinema palace in Mukden, capital of Manchuria, at a cost of $200,000.

United is interested directly and indirectly in 70 picture houses along the coast of China, and has for its directors the owners of these theatres. Having a monopoly of nearly all of the more prominent theatres with the exception of a few foreign-owned buildings in the Concession, its problems of distribution are very simple.

Production is under way, and in Shanghai the company has already put on the market with great financial success "The Reminiscences of Peking," a silent picture. "Wayside Flowers," with musical accompaniment, has had its initial screening at the World theatre in Hongkong. Talking equipment, cameras and recording machinery installed, the plot is ready, and with the advent of a suitable director, work will begin on the first talker, as yet unnamed.

CZECHS LIKE NATIVE FILM

Prague, Feb. 25.

A number of films produced in Czechoslovakia in the Czech language are lately pleasing the public, especially "Fidlovacka." It deals with life in Prague in the early '50s, recounting the musical and social life of the community, together with the strained relations then existing between Czech, Austrians and German-speaking sympathizers.

The Czechoslovak national anthem, "Kde domov muj," sung by O. Marsak, a former member of the Chicago Opera, is enthusiastically received by audiences glad to stand up.

One Czech woman attending the Skaut theatre was an exception. Reprimanded by her audiences, after using offensive language, she left the theatre followed by an angry crowd. Protected by the police, the woman was taken to police headquarters and, as she appeared subnormal, was escorted to an insane asylum for examination.

Indie Seat Worry

(Continued from page 13)

causes to the present serious b. o. slump: the general industrial depression, with shortage of money, and appalling unemployment; London audiences are getting more and more critical, and there are too many theatres. The saturation point in seating capacity has been passed.

For Sale

The truth of the situation can be gauged from the number of indie cinemas advertised for sale daily.

Statistics showing the seating capacity of London theatres as compared with the total drawing population are illuminating and throw the most authentic slant on the present exhibitor depression.

It is reckoned London's population approximates nearly 8,000,000, of which nearly half is in the remote suburbs, many of the districts officially coming under county boroughs and only being connected to London by the fact they are within the range of the London (Metropolitan) police force.

For the purposes of this analysis the outer suburbs can be discounted, leaving an internal London population of about 4,500,000, and the seating statistics can be deduced from this area.

Counting four shows a day, and two shows on Sundays, the seating capacity per week of London cinemas is about 6,428,700.

Reckoning this London population at 4,500,000, it looks safe to estimate a half of them visit theatres weekly, giving 2,250,000 of the available seats a warming.

For the houses to make money they should play to at least 50% capacity on average.

This is the snag which London exhibs are fighting, and the prospect of the usual summer slump coupled with the current depression is making the indies look out for another trade.

ITALIAN FILM SUBSIDY SET

Rome, Feb. 27.

The Italian government decided at the last Cabinet meeting to extend a subsidy to the national cinematograph industry. For Italian-made talkers, "which show artistic dignity and good technical execution a state contribution will be made, within the limits of the funds available, to encourage the home industry."

The fund which is to provide the subsidies is to be drawn from a percentage on the total receipts of the government amusement tax levied on all theatres.

This looks like duck soup for friend Stefano Pittaluga, since he is practically the only Italian making pictures of any account here.

It is understood, however, that the government is anxious to encourage competitors, of whom there are already one or two, only waiting for capital to begin production.

Selonophon's 'Dancers' Falls Down in Vienna

Vienna, Feb. 25.

The first big film to be produced by the Austrian Selonophon company with its soundfilm process, Selonophon was given its premiere before the Vienna public and met with very little success.

Titled "Dancers Wanted for South America," it was highly exaggerated propaganda against the white slave traffic.

Dita Parlo is none too satisfactory. Camera work was fairly good but direction weak.

What really ruins the film's chance is the demerit of the selonophon method, at least as far as it's been developed at present. The musical tones seem to be distorted in reproduction, in spots dialog and singing was hardly audible.

The result can't be very encouraging for the Vienna opera, planning to make film operas with selonophon.

Hayes Hunter in London

London, March 10.

Hayes Hunter is here to make talkers for Gainsborough.

No Am. Circus Profit

No profit was made last season by the American Circus Corp., in its first year of operation by John Ringling.

A statement to that effect has been given out by the Ringling office. It ascribes the drought and general business conditions as the cause.

Ringling took over the American Corp. from the Mugivan, Bowers & Ballard circus firm. It had had five circuses in the field, none comparing in size with the Barnum-Ringling circus.

LURE OF PARIS SPICE AS TEXAS FAIR IDEA

Dallas, March 10.

"Folies Bergere" for Texas state fair in October. Deal closed last week by fair execs with A. F. Thaviu, producer, and M. H. Barnes, Chi booker who handles the fair. Evident that the execs figure legs will draw better than heavier musicals in the past. Thaviu is importing costumes and scenery from the original production.

With both 1929 ("Red Robe") and '30 ("Sons o' Guns") seasons' flops, officials skeptic.

MEX BORDER CIRCUS

American Ex-Carney Man Organizes Motor Outfit on Coast

Hollywood, March 10.

Circo Valencia, a 12-truck motor circus, is being organized here to play the border states and northern Mexican towns. Personnel is all Mexican with the exception of Tom Atkinson, organizer.

Atkinson was formerly the owner of a carnival and small circus, both operating on the Coast.

Pawnee Bill Accepts 101 Ranch's "If" Offer

Chicago, March 10.

Pawnee Bill will be the feature of the 101 Ranch circus this season, if it goes on the road.

Last of the name scouts has been engaged by Zack Miller, owner of the show.

Cal's Tent Show Bill

Sacramento, March 10.

A bill now before the committee on crime problems would make it a misdemeanor to present a show or exhibition of any kind in a tent of canvas or any material that is non fire-resistant.

CLARA DORIA

Clara Doria, 87, one-time opera star, wife of Henry Monroe Rogers, Boston attorney, died of heart disease in Boston March 8.

Mrs. Rogers was the daughter of John Barrett, the English operatic composer and musician. Mr. Rogers is very ill of pneumonia.

As Clara Doria she sang in opera and concert for 17 years in Italy, Great Britain and the United States. Her stage debut was in opera at Turin in 1861.

On a tour of the U. S. she married Mr. Rogers in 1878.

EMANUEL HOFFMAN

Emanuel Hoffman, 55, manager of Loew's 83rd Street theatre, New York, died last week after a brief illness.

A daughter, grandchild, and two sisters survive.

JOSEPH C. DURAN

Joseph C. Duran, 32, vaude actor, died recently of injuries received in an auto accident in Waukesha, Wis.

Interment in Medford, Mass., home of deceased.

Joseph N. Lemos, 24, doorman at the Publix-Olympia, New Bedford, Mass., died recently aboard a transport bound for San Francisco from Manila.

Mrs. Grace Gaston, 23, cashier in the Ritz theatre, Oklahoma City, Okla., was killed in an auto accident in that city March 5.

Obituary

EARL SAUNDERS

Earl (Red) P. Saunders, 42, head of Paramount-Publix booking department, died Monday (9) at 4 p. m in the Nassau Hospital, Mineola, L. I., following an operation for appendicitis.

Mr. Saunders had been in apparent good health up to Feb. 28, when, following a game of golf, he suffered a ruptured appendix and was rushed to the Mineola hospital. He was operated upon March 1.

"Red" Saunders was graduated from Purdue University at Lafayette, Ind., and later became attached to the old Keith-Orpheum booking offices in Chicago. He was transferred to the New York office and when severing connections there for a time formed an agency association with Jerry Cargill. Later he left to join the Paramount staff as a booker. When the new RKO regime started readjusting its staffs Saunders was recalled and reassigned to the Orpheum books.

Then he left to rejoin Paramount at the time it began to give weekly attention to its presentation bills. Saunders was given charge of the bookings for the Publix stage units.

Earl Saunders was immensely popular. Remains were taken by Mrs. Saunders and a number of Earl's closest friends to Connersville, Ind., Saunders' old home, the party leaving New York on the Pennsylvania Monday evening at 6:30.

JAMES (FAT) THOMPSON

James (Fat) Thompson, 47, vaude comedian, died March 2 in the Fifth Avenue Hospital, New York, of a complication of diseases.

Years ago Fat Thompson was in blackface around Chicago and his act was always in demand. He finally came east, but never appeared in any branch except vaude. He always made his home in the Somerset Hotel.

One of his familiar acts was "The Burglar," a rough comedy turn, in which Fat was the noisy blackfaced burglar. He had also appeared in vaude with Myra Langford, widow of Howard Langford.

About a year ago Mr. Thompson was seriously ill of intestinal trouble and submited to an operation. His health since then was such that it affected his work. He broke into show business when a boy and had trouped considerably. N. V. A. took charge of the funeral.

FRANK BYRNE

Frank Byrne, 38, manager, Loew's Victoria, New York, died Sunday (8) in a hospital in Englewood, N. J., where he had been removed from his home where he had been found unconscious by his wife.

Mrs. Byrne, a night telephone operator, had returned home in the morning and discovered her husband's condition. For six hours doctors tried to restore him to consciousness.

An autopsy was ordered to determine exact cause of death.

The Byrnes had been married two years. Mr. Byrne had been with the Loew managerial forces for 10 years or more.

The funeral will be held at 10 a. m. tomorrow (12) from St. Matthews Church in Ridgefield, N. J.

In Fond Memory of
OUR FRIEND
EARL P. SANDERS
Who Passed Away Mar. 9, 1931
From His
Paramount-Publix
Associates

HARRY AUSTIN

Harry Austin, 41, vaude actor, died March 5 of tuberculosis in Liberty, N. Y., where he had been for some time under the care of the N. V. A.

Austin had been in vaude many years, one of his associations being the Pond and Swift act.

He is survived by his widow, who was with him when he died.

Austin joined the N. V. A. Oct. 11, 1919. He was paid up in membership at his death.

WALTER BRAZIL

Walter (Hiram) Brazil, 40, minstrel man and vaudevillian, died March 4 in New York City of pneumonia.

Brazil started his stage career out of his old home, Meridian, Conn., and had appeared with many burnt-cork aggregations. He later joined John Boyle and appeared in vaude as Boyle and Brazil. In recent years had had been a dancing instructor in Ned Wayburn's School of Dancing.

Brazil had appeared with a number of Broadway shows, among them the George M. Cohan Revue and McIntyre and Heath's "The Ham Tree." He was a world war veteran. He had never married.

Interment in Nantucket, Mass.

GEORGE W. BROWN

George Walter Brown, 50, many years connected with the music industry, died Feb. 26 in the Central Islip (L. I.) Hospital of pleurisy.

IN MEMORY OF MY
BELOVED MOTHER
Mrs. Pauline Pressler
MARCH 4, 1931
PRESSLER and KLAISS

Mr. Brown has been confined there for 10 years.

During 1910-1912, Brown was professional manager for Shapiro-Bernstein. He remained until 1918. Brown was the author of the song, "They Needed a Songbird in Heaven So God Took Caruso Away," published by Jack Mills.

Interment in the Bay Shore Cemetery, Long Island.

HARRY FOY

Harry Foy, 63 died of pneumonia in New York March 4.

Foy had been on the stage most of his life and had been in vaude with his wife, the act known as Foy and Clark. The widow survives, as also does a daughter, Gloria Foy, actress, now playing the RKO circuit in the west.

He was not a member of the N. V. A., although the association had helped him off and on since 1920.

WINIFRED JOHNSON
(Mrs. R. G. Knowles)

Winifred Johnson, 60, in private life the widow of R. G. Knowles, died Feb. 23 in the Presbyterian Hospital, New York.

Mrs. Knowles as Miss Johnson played vaude many years ago. It was while on the stage she met and married Mr. Knowles who at the height of his career was considered the highest salaried music hall performer in England.

CELIA MASON

Celia Mason, actress, died Nov. 28 of a complication of diseases at her home in New York City.

Miss Mason for 25 years had been on the stage and for many years with her husband, Chris Schaumeyer, had appeared in vaude, the act known as Meyers and Mason.

Miss Mason retired from the profession in 1913.

Interment in Evergreen cemetery.

HARRY FERNS

Harry (Doc) Ferns, 40, died in New York Feb. 22 of heart failure. He was well known among show people since 1914 when he became an osteopath and treated many of them. Previous to this he was a professional fighter, prominent in the lightweight division.

His brother, Bob Ferns, vaude actor, is in Kings Park State Hospital at present.

WILLIAM FREDERIC

William Frederic, 70, actor, died suddenly in Astoria, L. I., of heart trouble.

Frederic had been with many troupes, including those of the late Arnold Daly and Robert Hilliard. His last engagement was in "Frankie and Johnnie" last fall in New York.

Interment in New York under auspices of the Actors' Fund.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Looked as though the booking office got the amateur night and "professional preview" bills mixed. Not that there's much difference between them at any time. Even at that, the percentage of well-confected entertainment as against the lame turkeys trotted across the apron was pretty high. Only one casualty during the ten-act run-off. The curtain came down in the middle of something called "New Shoes."

Bill started with two male cross-fire patter teams. The first, Nasser and Cahill, stumbled through a widely borrowed hashover of gags that got them nowhere outside of a silent send-off to the wings. Duo spot brought Welch and Brooks with similar ragout of comedy routine, netting an occasional laugh.

Not much to be given the next act. "New Shoes," depending for laughs on a weird rube get-up and fast succession of pratt falls, was put out of misery by sudden curtain and dousing of lights.

Billy Claire, next, tried hard to lift the show out of the doldrums, offering a fairly diverting routine of tap dancing, gagging and harmonica harmonizing, but with faint success.

Fast moving and at times sensational dancing turn of Linda and Driga brought proceedings up with a snap. Put over an Argentine tango, an Apache and an acrobatic waltz melange.

Cody and Burt's genteel novelty song numbers filled the next spot acceptably. A couple of young lads with a Jans and Whalen routine, billing themselves as Rognan and Taylor, got over by rough and tumble clowning.

Coletta Revue had nothing halfway finished in singing or dancing to offer. Only thing that stood out was Miss Coletta's trim figure.

Mixed team of Walton and Brant in next to closing came in heavy on the laugh returns, woman comic pulling an undress twist at the finish that had them howling for the first time that night.

Reymer Brothers' skill in a clever routine of head-to-head and ladder balancing held the audience to their finishing trick.

Regal

Plenty of acts on bill Thursday night but not much entertainment. Orchestra and turns were not hitting it off right, making it rather tough for hoofers and singers. Earl Hines and band were on the stage with Hines serving as m. c.

George Watts, colored dancer, showed for another try at the Bill Robinson routine, was okay on hoofing and did better with talk which he has wisely chopped.

"Five Spirits of Rhythm," now billed as Ben Bernie's Nephews, were show-stoppers with the hot-cha singing, perfect for this colored house.

Jack and Jerry have a good vaude routine, opening with stunts on skates, followed by Jerry's toe tap and then Jack with strictly acrobatic hoofing. Jack Rich can play an accordion but that isn't enough. It's parlor entertainment with vaude not helped by that type of act. Haines Twins belong in the club field with their singing and guitar and uke plunking. Girls okay on looks, but they aren't impressive enough with present routine.

Bertram and Raymond talk, sing and dance, weakly; their gags are both old and weak. Need new material. Ems and Alton are a man and woman piano combo so quiet and refined that it seemed a novelty after the recent deluge of hoke and low syncopating artists.

Yoeman Kids are a pair of regulation dancing and singing not-so young youngsters who show promise. Girl sings fairly well for vaude and manages to sell her personality. The boy can hoof. Whiz Bang Quartette sing songs along the oldfashioned foursome routine.

"Gang Buster" (Par) feature. Business light.

Apollo, indie house in Princeton, now on the market.

Lasker and Sons planning to expand their neighborhood circuit, and are dickering for theatres, one at Milwaukee, the other at Belmont.

Lehman estate has organized the Majestic Theatre Co. to operate the Majestic theatre, which has just been released by the Shuberts. Will go in for indie legit bookings in the manner established by the Blackstone.

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Ritzy

(Continued from page 51)

daughter of the Countess Zanardi-Landi, she married John Cecil Lawrence. Made her stage debut in London, 1924, as the lead in "Storm." Has published two novels, "Neilson" and "The Helmers."

P. G. Wodehouse, English writer, who is in Hollywood, doing scenarios for Metro, entered journalism in 1902, on "The Globe." Later settled in New York, becoming dramatic critic for "Vanity Fair."

With Guy Bolton wrote musical comedy hits. He married Ethel Rowley Wayman.

Enthusiastic Louella

Louella O. Parsons, Hearst film reporter, is extravagantly enthusiastic about her favorites. In referring recently to the wife of John Francis Dillon, director, who has opened a beauty parlor in Hollywood, Louella (who divorced John M. McCaffrey and married Dr. Harry W. Martin) wrote "Mrs. Dillon was formerly Jane Hallor, one of the most popular musical comedy stars on the New York stage." Miss Hallor first married and divorced L. Lawrence Weber, father of her child.

Divorces

Lady Decies died in London recently. She was Helen Vivien, daughter of the late Mr. and Mrs. George J. Gould, of New York. Her father was a multimillionaire. Her mother was Edith Kingdon, actress. Later Gould married Guinevere Sinclair, English actress, by whom he had three more children. The widow married Viscount Dunsford, who had been divorced by Peggy Rush, American actress.

Lady Decies was a niece of Howard Gould, who married the late Katherine Clemons, actress, and of Frank Gould, who was divorced from Helen Kelly, and from Edith Kelly, actress, finally marrying Florence Le Caise. (Edith Kelly Gould next married Albert de Courville, London producer).

Lady Decies brother, George, married Jacqueline Vial, after being divorced by Laura Carter, dancer. (Laura later married Roy Royston, English actor).

Lord Decies is a brother of William H. Beresford, who was divorced by Laura Coventry, actress, wife of the late Seton Beresford, who was divorced by Delia Sullivan, actress, and of the late H. W. H. Beresford, who married Kitty Gordon, actress.

The Clydes

Mrs. William P. Clyde, inheriting millions from her husband, who controlled the Clyde Line Steamship Company, died recently. Her son, William P. Clyde, was divorced by Dora Taylor, English actress, and was sued for $500,000 breach-of-promise by Edna Story in 1927.

William's sister, Ethel, divorced the late Ernest G. Vollmer, and is known as Mrs. Ethel Clyde.

John Drew's leading women are finally growing up. Mary Boland, in "Jack Straw," in 1908, starred this season in "The Vinegar Tree." Billie Burke is to star in the coast production of this comedy. She played opposite Drew in "My Wife" in 1907.

Gideon As Child Wonder

Melville Gideon is back in London from a visit to his home town, New York. Nephew of the late Dave Gideon, once noted racing man, Melville attended Public School No. 6, along with Walter Pach, artist, and A. Charles Schwartz, millionaire sportsman. At 12, Gideon appeared at Carnegie Hall as solo pianist with the New York Philharmonic Orchestra. Settled in London in 1911. Since then he has composed many song hits and produced various revues.

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bld.)
Phone Hollywood 6141

The following assignments were made in Coast studios last week:

Alice Jans, William Morris, "Madame Julie," Radio.

Richard Alexander, Wilfred Lucas, Fred Kelsey, Richard Rush, "Big Brother," Radio.

Harlan Knight, untitled Buck Jones' western, Col.

Bodil Rosing, Wallace Middleton, Claire MacDowell, Vivian Winston, Arlene Judge, Charles Middleton, Emmett Corrigan, Evelyn Pierce, James Durkin, Albert Hart," "American Tragedy," Par.

Donald Crisp, Paul Hurst, Wade Boteler, Donald Mackenzie, "Kick In," Par.

Helen Johnson, Rockliffe Fellows, Esther Howard, Harry Akst, Tom Wilson, "Night Court," Par.

Dorothy Andre, Thelma Woodruff, Harry Watson, Billy Watson, Barney Furey, Ethan Allen, Tex Higginson, Bob Lafferty, Many Cooks," Radio.

Maury Grashin to write a for Roscoe Ates, Radio.

Edward Everett Horton, Cylinder Love," Fox.

John Adolphi to direct, Three," FN.

Joseph F. Poland to wri original for El Brendel, Fox.

Theodore Von Eltz, Sleep N Effie Ellster, Eddie Nugent, Compton, "Up Pops the Devil

Salisbury Fields from Para to Radio to adapt "Nancy's B Affair."

Leonard Fields to co-direct Comedian," Ernesto Vilches ish, for Par.

Carmel Myers, "Genius," V

Harold Shumate to write an inal for Bill Boyd, Pathe.

Beryl Mercer, Sam Hardy, Miracle Woman," Col.

Finishing with the local office on expiration of a year' tract, Walter Herzbrun is st out on his own as an agent.

Jack King of Paramount's staff is heading east this wi a shift to the Long Island s King holds a contract with mount which has several mon go.

Moving

Crane Wilbur has leased an apartment at 59 West 9th street. Otto Kruger has one at 230 East 48th street. Eric Locke has leased at 64 East 55th street. The socially registered John Stuart Martin, managing editor of "Time," has bought a 31-acre estate at Locust Valley, L. I., for a residence. Bob Sisk has leased at 227 East 57th street.

The Basualdos

Mr. and Mrs. Carlos Basualdo, married in 1925, recently entertained the Prince of Wales and his brother, Prince George, at the Basualdo estate in Argentina. She was Leonora Hughes, a Long Island phone operator. Becoming a dancer, she was of a group that appeared at Murray's old place in 42nd street, and was partner of the late Maurice, after his divorce from Florence Walton. Florence is from Wilmington, now a milliner in Paris, recently divorced Leon Leitrim, once her partner.

Maurice was survived by his final partner, Eleanora Ambrose, daughter of Howard Puckett, policeman of Newton, Kansas. Eleanora was reported engaged to Charles Sabin, dancer, but instead married and divorced Sam Katz.

The Basualdos have a villa on the Riviera.

Weak Voices Are Lost In Large Loew's State

No weak-voiced comedienne has a chance at Loew's State. Flo Lewis does her best but is handicapped by comedy that depends on faltering, broken utterance, softly read. Her delivery is sure, those of her lines that can be heard she plants neatly, but the architect called for bravura tones when he built Loew's Miss Lewis' costume is more in the State's line. A brilliant plaid suit, breathlessly fitted, shrieks its advent to the farthest row. Torn gloves and a yellow maribou boa add eccentric elegance.

From Russia come the Berkoffs and their dance ideas. The latter may have come a long way from their homeland, but their basis is Russian, neatly adapted to American routines.

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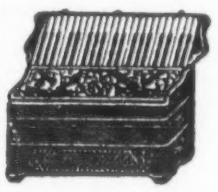
New York City
The Sunshine Shop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Concert

Continued from pag
st of her opportu
at could be worke
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chorus in song an
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Piano Recital

Germaine Schn
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Hilsberg's modest
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Flowers and
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Too Much Rasp

the first time R
sang a group of
by Harl McDonald
Barbizon-Plaza.
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ork debut. She
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his.

Good or Bad Ten

s Kasin and Giovan
ic soprano and ten
Miss Kasin, lookin
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Mascagni's "Cavalle
rs, good or bad, se
eal. Mr. Franco is
mpanists were J
n at the piano,
flutist.

Sadko Repeated

ko" at the Met had
ne as in the earlier
of Rimsky-Korsak
opera.
t Under the Sea
y the fish life and
d in pale green chif
s an eye feast.
Bourskaya wore
te Russian outfit i
t, heavily embrode
rt with a red sati

HEAD AND B

Burns, former
on, N. Y., succe
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Herman, with Will
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Spink has replace
as press agent o
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Gaige. Raison
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oduce next season.
on Stoddard, now
hing Borrowed," b
by Ray-Minor Corp
Balog, p. a. for st
, New York.
ies Washburn, p. a.

Concert

nued from page 63)

f her opportunity in a ould be worked up to a climax. Her voice lacks color and finish. She ughout a long Russian orm with huge white es.

us in song and action is No better ensemble sing- male chorus has been wear a Russian Cos- e and bloomers, high ich coloring.

e orchestrated by Rim- off is fresh and stim- usic. Mikhall Mordkin, to America with Pav- his Persian ballet in the They made their en- ealed under cloth of sil- kin retains his agility ed avoirdupois, Michael gs with power and flex- well as much clarity of

this opera is the usual inst the government and s leave a vivid impres-

ence gave vent to a loud ion.

Piano Recital

ermaine Schnitzer and berg in a two-piano re- own Hall again, gave a gram. Stravinsky, "Ca- ayed the first time by is a gem, as well as A. "Fantasia" (first per- Mme. Schnitzer is al- nized as a class artist. ality is an asset and her in dressing pleases.

lack flowing frock, with iero jacket, green velvet ermine collar, was worn satin pumps. Black hair, d and French accent al- es an audience.

berg's modesty on the s noticeable. A large usual when these artists Flowers and applause

ano recital is a welcome

Too Much Rasp

first time Rose Mary g a group of interesting Harl McDonald and liked. bizon-Plaza.

ed the young soprano's debut. She revealed a ity of tone, especially in register. Her top notes o pitch but her rasping

od or Bad Tenors

asin and Giovanni Franco, oprano and tenor, in Car- s Kasin, looking most at- as a good soprano and g proves untiring work. ingers joined in on a duet agni's "Cavalleria Rusti-

good or bad, seem to have Mr. Franco is good. nists were Jehu Euell t the piano, and Carl ist.

Sadko Repeated

at the Met had principals s in the earlier perform- Rimsky-Korsakoff's spec- era.

'nder the Sea was well he fish life and mermaids pale green chiffon, light- n eye feast.

Bourskaya wore a most Russian outfit in the sec- eavily embroded color- with a red satin Russian

AD AND BACK

urns, former manager N. Y., succeeded Paul nanager of the Broadway rman, with Will Osborne's pecial representative.

nk has replaced Milton press agent on "House opening in March for laige. Raison is now n a legit show which he ce next season.

Stoddard, now p. a. for g Borrowed," being pro- Ray-Minor Corp.

dog, p. a. for stock at the New York.

Washburn, p. a. for "Con-

LE SAUVAGE

(Continued from page 63)

gone across the border with the help of the hermit, who was temporarily pleading guilty to give him a chance to escape by centering upon himself the attention of the police.

The amusing part of the play is the difference of attitude toward the politician of his sycophants and the savage.

Acting of the savage by Balpetre is exceedingly good. He is sufficiently tough without being coarse. Argentin rather overacts the politician. Valiery does a sissified investigating judge in a burlesque way, risky at first but afterwards goes tremendously well with the audience, physically ridiculing the way justice bends to the rich.

Maxi.

REVUE ARGENTINE

Two acts and 30 tableaux. Palace, Paris.

Paris, Feb. 25.

An Argentine revue, brought out at short notice as a temporary filler for the Palace by Dufrenne and Varna, through agent P. B. Arnaud, who has an interest. It is doing fair business and will continue for a few weeks until all the South American element in Paris has paid admission.

Show is authored by Manuel Romero and Bayon Herrera without credit given for the music. Latter consists mostly of South American tunes, or else lifts from such hits as "Fifty Million Frenchmen."

The mainstay is Gloria Guzman, South American actress, who steals it. Practically all the time on the stage, she can sing, dance and is most interesting even for the French, despite it is all in Spanish, except for one short sketch. She is very pretty, not above a bit of undress business at times and a sure bet for better shows.

Main support is Sophia Bozan, another South American actress, who specializes mostly in singing tangos. Apart from these two women, the one novelty is done in Spanish, except for a few lines in French, painfully rehearsed by the principals who only speak Spanish.

Apart from a few acts thrown in, the whole company is South American—even the chorus. Playing on a percentage, and the Palace has evidently been compressing production expenses. Props belong to the company, showing wear and tear of traveling. Lighting terrible.

Instancing the influence of American films on South America, the one attempt at a spectacular set is that showing a Ben-Hur galley with women slaves at the oars.

Cheapness of the production makes the revue look like a tank town show. It nevertheless provides fair entertainment, and some of the material would seem usable if money and production experience were added.

Maxi.

LITERATI

(Continued from page 64)

tract. Reports have had him moving to other papers.

Miss Zugsmith's 2nd

Leane Zugsmith, press agent for Horace Liveright, will bring out her second novel in two weeks. Title will be "Goodbye and Tomorrow."

Her brother, Albert, handles Ted Weems' publicity in Chicago.

Jessie Ford Keena, assistant in Kenneth Littauer, fiction editor of "Collier's," marrying. Into society even if she does write stories herself, too.

Bribing?

The picture men are starting to offer tempting morsels on ship news. Not known whether the screen reps are pooling or distributing the cookies individually.

Merely an adaptation of the color in the sport pages.

Jack Campbell Killed

Driving to Avalon, Calif., on a news assignment, Jack Campbell, 21, of the Newspaper Enterprise Association's Los Angeles office, and Art Daly, 20, assistant sports editor of the L. A. "Record," were fatally injured when the steering knuckle of Daly's car snapped and plunged them into a tree Saturday morning (7) at Gardena. The boys died two hours later.

Campbell was a member of "Variety's" Hollywood office until several months ago. Daly has worked in pictures.

William Farquhar Payson, who swore, after passing out of the book business as Payson and Clarke, that he would return to it only on his own, has a partner again in his new book publishing venture.

The new partner is Roger Reitt-Wheeler, whose father used to write books.

VARIETY BILLS

(Continued from page 50)

Sunkist Beauties
HARTFORD, CT. Capitol (12)
"Gondoliers" I
The Romeros
Jazzlips Richardson
Moro & Yaconelli
Ali's Blue Devils
Sunkist Beauties
H'LYWOOD, CAL. Pantages (12)
"Submarine" I
Aerial Bartletts
Radcliffe & Bob
Robert Cloy
Ward & Pinkie
Steve Moroni
Sunkist Beauties
L'S ANG'L'S, CAL. Loew's State (12)
'H'yw'd Collegians'
Joyce Murray
MILW'KEE, WIS. Wisconsin (12)
"Icy-Hot" I
3 LeGrohs
Heras & Wallace
Bl'mb'rg's Al'sk'ns
Helen MacFarland
Sunkist Beauties
N'G'RA F'LS, N. Y. Strand (12)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
NEW HAVEN, CT. Palace (12)
"Season" I
Frank Melino Co
Lottie Loder
Russell & Marconi
Bissett Dancers
OAKLAND, CAL. Oakland (12)
"Love Letters"
Will Aubrey
Nelson & Knight
Jeanne Devereaux
Jim French's Co
George Warde
Reynolds & Stencel
Sunkist Beauties
PASADENA, CAL. Colorado (12)
"Olympic Games"
Limb'rl'gs Edwards
Hair Priest
Sunkist Beauties
PHILADELPHIA Fox (12)
" U S Ind Bd"
Chief Shunatona
Brengk's Horse
Bella Donna
Marian Belett
Gil Lamb
PORTLAND, ORE. Paramount (12)
"Headliners" I
Mel Klee
Great Yacopis
Jennier & Buddy
Wells Winthr'p & S
The Gay Sis
SAN DIEGO, CAL. Fox (12)
"Mickey Mouse"
Harry Savoy Co
Toots Novelle
Chrissie & Daley
Helen Petch
Louis & Cherie
Sunkist Beauties
S. FR'ISCO, CAL. Warfield (12)
"Golden West" I
B & H Hutchins
Bee Hoe Gray Co
C'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
SAN JOSE, CAL. California
2d half (15-18)
"Moroccan" I
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Daro
Hassan's Co
Ferdna
Eva Nightingale
Sunkist Beauties
SEATTLE, WASH. Paramount (13)
"African" I
E & M Beck
Prosper & Maret
Foster & Mabelle
3 Brown Buddiesi
Cherrie & Tomasita
Sunkist Beauties
SPR'GF'LD, MASS. Fox Poli (12)
'Moonlight Revels'
Weston & Lyons
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazaelle
Sunkist Beauties
ST. LOUIS, MO. Fox (12)
'Vaudeville Echoes'
B Ike Henshaw
Allison Tr
4 O'Connors
E & J Rooney
Doreen Rae
UTICA, N. Y. Avon (12)
"Society Circus"
Harris Twins
Betty Diane Martin
Tabor & Greene
Betty Oreno & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Beauties
W'SHINGT'N, D. C. Fox (12)
'Fountain of Youth'
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
DeLara & Lolita
Sunkist Beauties
W'RCS'T'R, MASS. Palace (12)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Gypsy Markov
Evelyn Rock
Lois Marie Sennett
Beaux Arts
Madeline Randall
Wilma Cox
Myrt'e Miller
Salvatori Orch
Central P'rk Casino
Ethel Merman
Leo Reisman Orch
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Irving Ross
Madeline Kilbene
Mildred & Maurice
Bernie M'xwell's Or
Club Delmonico
Morton Downey
Club Richman
Harry Richman
Frances Williams
Al Jockers' Band
Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
Three Little Wards
4 Bon Bon Boys
F Henderson Orch
Cotton Club
Cora La Redd
Sherman Robinson
Leitha Hill
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Roy Atkins
El Patio
Irene Bordoni
Maurice & Irene
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Clayton Jackson & Durante
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Villa Vallee
Smith Ballew Orch

CHICAGO

Club Alabam
Vivian Janis
Sid Erdman
Rose Henesy
Elsie Joyce
Alma Williams
Slater Brockman
W Newberger Orch
Club Ambassadeur
Effie Burton
Gladys Mintz
Ethel Merova
Jimmie Noone Orch
Club Bagdad
Bobby Dickinson
Charlie Pierce Or
College Inn
Cutler Sis
Ben Bernie Orch
Colosimos
Dick Hughes
Cushing & Hutton
Sherida Cooper
Gene Gill
Danders & Buckly
Bernie Fisher Or
Cotton Club
Clara Townsend
Eloise Bennett
Slick White
Carrie Marrero
3 Pepper Shakers
Elmer Turner
L Milleder Orch
Frolics
Earl Rickard
Alice Wellman
E & M Caranas
Julia Gerity
Mary Stone
Jenkin Sis
Charles Kaley Or
Golden Pumpkin
Irene George
Harry Fine
Marcida & Rivas
Hank the Mule
Tex Morrisey
Jack Chapman Or
Granada Cafe
John Fulton Jr
A & N Selby
Ardley 2
Paul Whiteman Or
Grand Terrace
Billy Mitchell
Mae Alix
Vivian Brown
Mary Dixon
Jesse Crye
Earl Hines Orch
Lincoln Tavern
Etta Reed
D & D Dade
Iris Mohahan
Evelyn Lundell
Fred Sritt
Al Handler Orch

Aikmen on Cults

The Los Angeles correspondent of the Baltimore "Sun," Duncan Aikmen, is doing a book on freak religions and cults for publication in the spring.

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Mutual Wheel

Week of March 9

Arlington's Revue—Gayety, Baltimore.
Girls in Blue—Plaza, Worcester.
Hi Ho Everybody—Trocadero, Philadelphia.
Jazz Babies—Hudson, Union City.
Silk Stocking Revue—Route No. 1.
Step Lively Girls—Gayety, Washington.
Twentieth Century Girls—Howard, Boston.

Checkers for Cheaters In Sweden's Theatres

Stockholm, Feb. 24.

For the last year the American distributors here have had a regular vigilant committee to investigate box-office returns and keep after exhibitors who have sent in false reports and cheated the distributors of film rentals.

A control office has been established by the distributors here, with two checkers looking over the books kept by exhibitors. Quite a number of exhibitors are involved. Energetic steps have been taken by the renters to put a stop to this business, which involves some $50,000.

Only one case has been brought to court so far.

"Silence"—With Talk

Hollywood, March 10.

Max Marcin's "Silence" play will be remade at Paramount with Clive Brook in the leads.

Studio formerly made the play as a silent with H. B. Warner. Production will not start until summer.

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Lynch Anna Rita
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McCullough Johnny
McFadden J J
McNulty John T
Mullen O W Mrs
Neal Sis
Oakley Frank Mrs
Piermont Evelyn
Rushmore Vivian
Syrell Lois

CHICAGO OFFICE

Elliot Cecil J
Evans Alvin A
Gilbert Bert
Melino Frank
Sallcetti Josephine

B.I.'s N.Y. New Rep

Stanley Whitely has gone in as American head of British International pictures pro tem, replacing Capt. Harold Auten, resigned. Auten's permanent successor not yet appointed.

Auten has opened his own offices in New York. His plans for the future are undecided.

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PICKFORD'S "KIKI"
Causes Laughter Riot at Rivoli

Antics of madcap miss who wants her man and gets him Sends New Yorkers into million spasms of hearty roars!

Telegraph: "Mary Pickford Triumphs on Talking Screen as a Rollicking Kiki. A new Mary Pickford whose performance as the rowdy French gamin is worth a visit to the Rivoli Theatre at any time—and at any price. The star makes full use of every opportunity to win laughs by those means made popular in the days when the Keystone Kops indulged in sprawling chases after stumbling comedians. Slipped back into the hearts of thousands of fans who mourned the passing of the amusing comedienne of her silent movie days."

American: "Mary Pickford Marvelous on Screen in 'Kiki' giving Story Dash that Charms. Judging by the enthusiasm of the audience, Mary Pickford's latest film will remain to delight her fans for some weeks to come. It is well laden with laughter, finely cast, skillfully directed, lavishly produced—in all an excellent entertainment. Mary, herself, is marvelous in the role of the wee French gamin. Mary submits a superb characterization. She enacts her part with a dash and an abandon which lifts the entire production and lends it a speed and verve which mounts with every scene. There isn't a dull moment. The picture will make new friends whom she may add to her long list of old ones. Many hilarious high spots."

Times: "A smooth, merry and up-to-date version of the Belasco comedy with the aid of a thoroughly good supporting cast headed by Reginald Denny, and Miss Pickford has done the rest. The comedienne is more the young imp of her early films. Is sheer hilarious comedy. Yesterday's audiences found 'Kiki' an eminently satisfactory entertainment."

Graphic: "A new Kiki and a new Mary who give something of value to each other. This is not only the best talkie, it is the best film work she has done in years. Her performance is spontaneous and she kept the audience laughing when it wasn't near tears at her pathetic campaign into romance. Reginald Denny is an excellent hero for Mary."

News: "Mary Pickford Enchanting 'Kiki.' Entertaining Picture Rates 3 Stars. 'Kiki' is high-spot entertainment. It proves that Mary Pickford is still entitled to be called the darling of the screen. She's one enchanting comedienne. And the talkie 'Kiki' is a credit to her lineup of film productions. Mary keeps you laughing throughout this one. Which is exactly what she set out to do. 'Kiki' moves fast and tells its story amid theatrefuls of chuckles. You'll find 'Kiki' a pleasant ninety minutes' worth indeed. It'll send you out of the Rivoli happy."

Journal: "It's an amusing farce, and yesterday's audience was obviously diverted at the right of America's Sweetheart in this new type of role. Action is speedy. The Pickford transformation is nothing short of startling."

Mirror: "Her 'Kiki' is a sprightly, gay, amusing comedy. And her slapstick rough-housing is an uproar. Reginald Denny gives a splendid performance. He is a great comedian and a perfect foil for Mary. She has a knockdown, drag-out slapstick fight which is a riot. 'Kiki' is great fun."

MARY PICKFORD
as "KIKI" The Untameable Spitfire

SAM TAYLOR PRODUCTION—presented by Joseph M. Schenck

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